1929

Piano Course: Grade 7, Lessons and Tests

Sherwood Music School

Sherwood Music School Courses

PIANO

LESSON 121

GRADE—GRADUATE A

Subjects of this Lesson: INTERPRETATION - COUNTERPOINT

INTERPRETATION

The Pedals

(This subject is continued from Lesson 47, and is resumed in Lesson 123)

THE DAMPER PEDAL (*Continued from Lesson 47*)

SOME GENERAL CONSIDERATIONS

Before discussing the specific types of correct damper pedal usage, some experiments will be described, which illustrate "sympathetic vibration". This is a phenomenon produced by the harmonics, or overtones, of the strings. (See Lesson 59, GENERAL THEORY.)

Experiment 1

Depress the damper pedal lever of the piano. The dampers are now all off their respective strings, so that they may vibrate freely. Strike the C two octaves below middle C a number of times, rather forcibly. Then, releasing the key, but without lifting the pedal, depress silently the keys of the following chord; that is, do not allow the hammers to strike the strings:

Release the pedal lever, and it will be found that the strings corresponding to the keys held are now vibrating, thus proving that they have been set in vibration (sympathetically) by the vibrations of the string of the low C previously struck.

The reason for this phenomenon is that all of these tones were already sounding, as overtones of the low C; and their strings were set into vibration by the perfectly agreeing frequency of the vibrations of these overtones. It is, of course, assumed that the piano is in good tune, otherwise, the demonstration will not be effective.

Experiment 2

Depress the damper pedal lever. Now call, or whistle, into the piano. An echo will be heard, the result of sympathetic vibrations of strings producing the same pitch as the tones caused by calling or whistling.

It may thus be seen that sympathetic vibration is a very strong characteristic of the piano. No other musical instrument demonstrates this phenomenon in so marked a degree. We must, therefore, always bear in mind that whenever the damper pedal is employed, many other strings are set into sympathetic vibration with those which are already sounding; and this accounts very largely for the differences in sound produced by various pianists as to quantity and quality. While

there is undoubtedly *more* sound when the damper pedal is employed, a fact which has led to the popular but erroneous term, "loud pedal," its primary use is to enhance the beauty of the tonal combinations.

From what has been said concerning the pedal in previous Lessons, you will realize that the matter of correct and artistic pedaling is a very important one. Indeed, it is not an exaggeration to state that no other factor of piano playing offers quite as abundant opportunity for individual expression; and that incorrect pedaling, more than anything else, mars otherwise good playing.

Generally speaking, there are three types of players, and their use of the damper pedal agrees with their general type. They are as follows:

1. Those who slavishly follow only text indications.
2. Those who depend upon their momentary impulses.
3. Those who not only study the text, but, equipped with a thorough knowledge of the fundamental uses of the instrument, experiment so that the tonal effect may be enhanced in value and beauty.

As regards the first class, slavish observance of text indications must always result in inadequate and unsatisfactory playing. We have learned, thus far, that in the very nature of the case, except in quite simple and primitive types of piano composition, no adequate detailed indications can be given. The performance of such players must, therefore, always remain dry, uninteresting and pedantic.

As to the second class, it is true that they often produce excellent results, but, as a rule, their playing is unreliable and unstable.

Only the third class produces entirely satisfactory results, since the product is based upon thorough preparation, real knowledge, discrimination and imagination.

Below is an outline of the fundamental characteristic uses of the damper pedal which all well-educated pianists should thoroughly understand. In the Lessons which follow, each separate function will be further discussed and appropriate illustrations given.

NORMAL FUNCTIONS

The normal functions of the damper pedal may be listed as follows:

1. To produce a better legato between adjacent tones and chords than would be possible by finger action alone. (See Lesson 123, INTERPRETATION.)
2. To sustain tones or chords followed by skips, when the hands cannot hold down the keys. (See Lesson 123, INTERPRETATION.)
3. To sustain bass tones which are short according to the notation, but which are, nevertheless, the true bass for a more extended period. (See Lesson 123, INTERPRETATION.)
4. To accentuate, and to aid in phrasing. (See Lesson 125, INTERPRETATION.)
5. To intensify a crescendo in arpeggios, scales, etc. (See Lesson 127, INTERPRETATION.)

SPECIAL USES

The foregoing are the more ordinary uses of the damper pedal, with which the piano student must first become quite familiar.

There are also some special uses which indicate the taste and experience of concert artists, and go far towards accounting for individual differences of tone, among noted exponents of the keyboard.

The effects produced by these uses will be treated in detail, with musical illustrations, in Lessons 129, 131 and 133, INTERPRETATION. They may, however, be summarized here, and added to the above list, as follows:

6. Tone Color (mixing foreign harmonies and passing tones).
7. Organ Point.
8. Pedal Shake, or Trill, for diminuendo effects.
9. Aeolian Effects.
10. Pedal Dips.

COUNTERPOINT

Introductory

Whereas, harmony is the art of chord progression, Counterpoint may be defined, in a general way, as the art of combining melodies. Good counterpoint, therefore, is the production of effective harmony by a combination of well-constructed melodies.

PARTS OR VOICES

If two melodies, or voices, are combined, we say that the counterpoint is Two-Part; if three voices are combined, we call it Three-Part counterpoint; etc.

CANTO FERMO

In the development of music, counterpoint was in use long before harmony. Composition in the fifteenth and sixteenth centuries consisted of some well-known melody with the addition of various parts, or accompanying melodies. The given melody was the "fixed song," and was called the *Canto Fermo* (Italian), or *Cantus Firmus* (Latin). (See Lesson 57, HISTORY.) These names are retained in counterpoint instruction treatises to the present day.

Very strict rules governed the choice of intervals and the choice of progressions for the added parts. Counterpoint written in accordance with these restrictions is called Strict Counterpoint, and is the kind of counterpoint treated fully in these Lessons. (When composers apply the principles of counterpoint with the full resources of harmony, the result is called Free Counterpoint. See Lesson 158, COUNTERPOINT.)

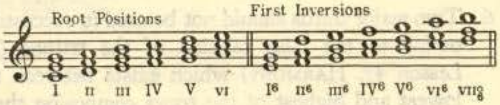
CHORDS AVAILABLE IN STRICT COUNTERPOINT

The canto fermo of strict counterpoint is a predominating melody in sustained tones, with the final tone (the tonic) preceded by the supertonic. The chords used are limited to consonances, and include only the major and minor triads and their first inversions, and the first inversion of the diminished triad. (See Illustration 1.)

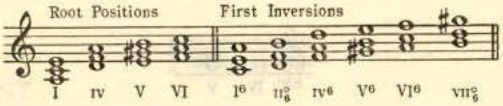
Illustration 1

Chords Available in Strict Counterpoint

(*a*) In C Major



(b) In A Minor



It will be seen that these chords give nothing but consonances between the lowest tone (the bass) and any tone above it. The diminished triad is not allowed in its root position, because the fifth is a diminished fifth from the bass. The augmented triad is not used in any position.

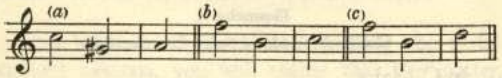
The perfect fourth, although a consonance, is not available above the bass, as it implies a second inversion, or six-four chord. The use of this chord is very restricted, even in Harmony. (See Lesson 71, HARMONY.)

RULES

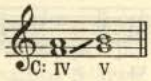
The rules as to melodic progression are important. The principal rules now to be observed are as follows:

1. Degreewise progression in the highest voice is generally preferable, although the skips of major and minor third, perfect fourth and fifth, and major and minor sixth, are all good.
2. Skips of augmented intervals are forbidden; for instance, the augmented fourth between scale degrees IV and VII.
3. Skips of a seventh are not allowed, with the occasional exception of a minor seventh from the dominant to the subdominant above, as from G to F, in the key of C.
4. Skips of an octave are often used, but they should be preceded and followed by tones within the octave.

5. Skips of a diminished fourth (*a*) or a diminished fifth (*b*) and (*c*), may be used if immediately followed by a tone within the interval.

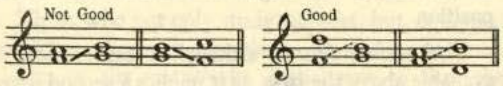


6. Two major thirds should not be used in succession, owing to the false relation of the tritone (see Lesson 47, HARMONY) which exists between the lowest and highest of the tones composing them. The false relation of the tritone occurs thus:



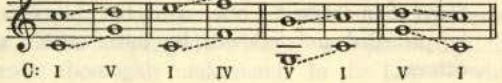
A general rule for avoiding the tritone effect is to have one voice proceed by skip, where, in two successive chords, one contains the fourth and the other the seventh of the scale.

An example will illustrate:



7. Not more than three successive thirds or sixths should be used; otherwise, there would be harmony instead of counterpoint—the tones would form euphonious combinations, but melodic independence would be lacking. In two-part writing, a note should never be repeated.

8. Parallel fifths and octaves are, of course, always inadmissible; and in two-part counterpoint, covered fifths and octaves should be generally avoided, excepting at the cadence. When the upper part moves by step, and the two implied chords are both primary triads, covered fifths and octaves are less objectionable than in other cases. Some progressions conforming to these conditions are illustrated below:



9. Unisons should be used only in the first and last measures, as two separate parts should be sounding in all other places.

10. The first note of the counterpoint, when above the canto fermo, may be the octave, fifth, or unison; when below, it can only be the octave or unison.

THE FIVE SPECIES

Counterpoint is divided into five species, according to the number and arrangement of notes in the part or parts accompanying the canto fermo. The counterpoint, or accompanying melody, may be in long notes, like the canto fermo, or in shorter notes.

The five different species are classified according to the kinds of notes used—such as "note against note" (from the original "point against point," or "counterpoint"), etc. Therefore, in the Counterpoint instruction, the word "note" is necessarily used, at times, instead of the word "tone," usual in Harmony.

These five species are as follows:

FIRST SPECIES. Note against note; that is one note of the counterpoint against each note of the canto fermo.

SECOND SPECIES. Two notes against one; that is, two notes of equal value in the counterpoint, against one note in the canto fermo.

THIRD SPECIES. More than two notes (generally four) of equal value, against each note in the canto fermo.

FOURTH SPECIES. Syncopation. Each note of the canto fermo accompanied by two or more notes of equal length, with continuous syncopation.

FIFTH SPECIES. Florid counterpoint. Notes of various lengths in the added melody, generally with some syncopation.

SIMPLE AND DOUBLE COUNTERPOINT

When the combination of two melodies is such that their relative positions may be reversed—the higher made the lower and vice versa—and good counterpoint still remains, we have what is called Double, Triple or Quadruple Counterpoint, according to whether two, three or four voices are involved. These Lessons are concerned with Simple Counterpoint, which is usually implied by the word "counterpoint" without any further qualification.

Test on Lesson 121

Marks Possible | Marks Obtained

INTERPRETATION

1. What phenomenon is illustrated when strings with dampers removed are made to sound by striking a low key on the piano?

8 ____ *Ans. The phenomenon of "sympathetic vibration."*

2. What should a player do to get the best results from pedaling?

8 ____ *Ans. Study the music, and experiment in obtaining effects.*

3. Into what two classes are pedal uses divided in this Lesson?

8 ____ *Ans. Normal functions and special uses.*

COUNTERPOINT

4. How may counterpoint be defined, in a general way?

7 ____ *Ans. As the art of combining melodies.*

5. What do we call the given melody in counterpoint?

7 ____ *Ans. Canto fermo.*

6. What two tones, in order, are used to close the canto fermo?

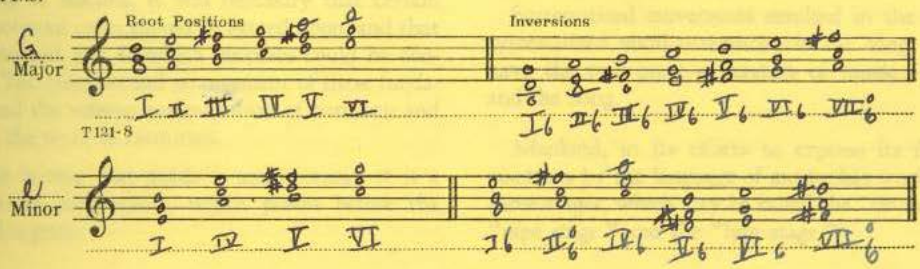
7 ____ *Ans. The supertonic and the tonic.*

7. Name the kinds of chords available in strict counterpoint.

7 ____ *Ans. Major and minor triads and their first inversions, and the first inversions of diminished triads.*

8. Write the chords available in strict counterpoint, in the major and minor keys having the signature of one sharp, omitting the signatures and using accidentals. Name the keys and mark the chords and inversions.

20 ____ *Ans.*



Marks Possible | Marks Obtained

COUNTERPOINT—*Continued*

9. Name two skips forbidden in strict counterpoint?

7 ____ *Ans. Augmented intervals and major sevenths.*

10. What skips are allowed if preceded or followed by tones within the interval?

7 ____ *Ans. Skips of an octave, skips of a diminished fourth, and skips of a diminished fifth.*

11. When may unisons be used?

7 ____ *Ans. Only in the first and last measures.*

12. What note may be the first note of the counterpoint

7 ____ (*a*) when the counterpoint is above the canto fermo? *Ans. The octave, fifth or unison.*

(*b*) when the counterpoint is below the canto fermo? *Ans. It can be only the octave or unison.*

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100 ____ **Total.**

*Pupil's Name*_____

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*Teacher's Name*_____

Sherwood Music School Courses

PIANO

LESSON 122

GRADE—GRADUATE A

Subjects of this Lesson: APPRECIATION OF MUSIC · COUNTERPOINT

APPRECIATION OF MUSIC

Fundamental Principles

Music has been called the "universal language of mankind." It is, like painting and sculpture, an intelligent expression of emotion. In order to fully understand and appreciate this music language, something more is necessary than a knowledge of its mechanical side. A music composition is not a mere compilation of notes. It is the intricately designed embodiment of an indwelling spirit.

The structure of music may be likened to a great cathedral, upon which successive generations of artisans and artists have labored. In the material edifice are foundations of stone, safely and solidly placed; with arches, pillars, and columns, symmetrically and delicately adjusted. Further grace and beauty are added to the superstructure by the products of the still finer arts of the sculptor, metal worker, and glass maker.

Just so, before an organized and artistic system of music could be reached, it was necessary that certain relations between tones should be agreed upon, and that scales be formed, out of which melodies could be constructed. The selection and arrangement of these fundamentals, and the subsequent evolution of harmony and form, was the work of centuries.

While it is true that music is architectural, it is a sort of dream architecture, which passes before the senses and is gone.

You may stand and gaze long at the cathedral, and return again and again to study its details. On the other hand, the tonal details of a symphony are only momentarily present.

The appreciation of music, then, involves correct hearing, a good memory, keen discrimination, and sympathetic interest.

Let us approach our subject of Music Appreciation by undertaking a brief review of the three chief factors, or underlying principles, that enter into the construction of the tonal edifice—Rhythm, Melody and Harmony.

Both children and primitive peoples express activity and vitality in rhythmical bodily movement; while for their more thoughtful and contemplative emotions, they are impelled to the vocal utterances of melody.

Systematized movements resulted in the dance, and systematized vocal utterances, in the song. Thus, we have the two great generators of music—the Dance, and the Song.

Mankind, in its efforts to express its feelings and emotions by the language of music, has worked through three stages, which may be called the "drum stage," the "pipe stage," and the "lyre stage."

RHYTHM

The "drum stage" begins when rhythm alone is first used to give pleasure or excite emotion. There is an inevitable connection between emotion and movement. Then again, something within us insists on marking off time into short, repeated, equal periods by means of accent. There seems to be a natural tendency to group bodily motions in twos; although it is said that some savage races have an unaccountable faculty for producing and recognizing very intricate rhythms, singly and in combinations.

Carrying this principle of grouping bodily movements still further, the group of three was devised—evidence that metrical form is not altogether "an anatomical accident," but a process evolved by the mind. Men came, then, to group their bodily movements, and their beating of drums, etc., into groups of twos and threes. The march was, undoubtedly, the primeval dance.

MELODY

The "pipe stage" begins when the first experimenter tries to construct a tune. Early attempts at melody, however, are of the same character as those in the drum stage—very short, with much repetition. It is only by slow and tentative experiment that the main principles of melody are discovered: for example, that certain tones are preferable for a close (the genesis of the "keynote"); or that a high note is not an accident, but a point of emotion (making Climax an element in structure).

Sooner or later some one discovers that singing can make a commonplace task more agreeable.

If you sing while you dance, or while you haul on a rope, or while you rock a cradle, you will be impelled to invent tunes which have periodic accents. There is no doubt that the first combinations of rhythm and melody arose in this way, namely, as an accompaniment to, and outgrowth of, everyday occurrences.

Melodies fall into two classes—those with, and those without, periodic accent. These two classes of melodies have developed along separate lines. In plainsong (with no periodic accent) the greatest pains were taken to exclude all rhythm from the music. On the other hand, the folk-song, which is an outstanding type of homophonic music—that with a single melodic line—is rich in accents.

HARMONY

The "lyre stage" arrives when, by design or accident, it is discovered that two sounds simultaneously produced, may have a pleasant effect. It is clear, however, that not much progress could be made along this harmonic line until scales were reduced to system.

The long array of ecclesiastic musicians devoted their energies, for centuries, to the evolution of harmonic expression. Greek dramatic recitations, and Christian intoning, included simple intervals like that of the fourth.

ACCENT AND DISSONANCE

As just stated, folk music tended towards strong rhythmic utterance, while the ecclesiastical music of the medieval times, on the contrary, sedulously avoided metrical regularity. The latter exhibited, also, entire absence of dissonance. The emotional function of dissonance is to suggest, by its harshness, and by its sharp contrast with the consonances by which it is surrounded, the struggle that is a part of all finite existence. Thus, by the avoidance of rhythmic vigor, which would express active impulses, and of dissonance, which always suggests effort and striving, Palestrina's music secured its freedom from "profane suggestion," and from "every trace of struggle." Such a fabric of tones, produced by voices singing the purest consonances without instrumental accompaniment, was well fitted to merge with the vast cool arch of the cathedral, and to form a background for mystical contemplation.

During this period of composition, however, music became a kind of audible mathematics. Melodies crossed and recrossed, interlaced in a wonderfully woven texture. Method, first practiced as a means to an end, became an end in itself. The mind alone was called into activity, and the taste for complexity and formal elaboration quite overshadowed any desire to express emotion. The early masters devoted their energies to the creation of erudite compositions wherein sentiment was decidedly lacking. Themes were repeated with alteration of pitch, rhythm and melodic direction, until the words, or text, became entirely lost.

All of this mechanical manipulation of tones had its purpose, however; for thereby the principles of repetition, unity and variety, were established. The emotional quality of later music would have been impossible without this preliminary experimentation and achievement.

Let us now consider some of the chief factors, recognition of which is necessary for intelligent appreciation, or listening.

THEMES

Many pieces of music begin with some small group of tones of melodic and rhythmic interest known as a theme, or motive, which is the germ of the whole work. This is comparable to the subject of a lecture, or the text of a sermon. It may be defined as "the simplest unit of imaginative life in terms of rhythm and sound." A musical theme may, on the other hand, be a long sweep of thought, containing several motives.

The first step in the art of listening is the recognition and remembrance of the chief motive or motives of a composition; then will come, in time, the ability to follow these themes in their organic growth. (See Lesson 134, Appreciation of Music.)

UNITY

Every genuine work of art, no matter what the medium of expression may be, must possess unity of conception, and yet variety of detail.

History makes clear that this principle of musical coherence was first worked out in the field known as polyphony—music made by the interweaving of independent melodies. (See Lesson 61, History.)

In the thirteenth and fourteenth centuries, a method was evolved whereby the introductory theme was made to generate its own subsequent tissue. A body of singers would announce a melody; then, after they had proceeded so far, a second set of singers would repeat the opening phrase; and so, likewise, a third and a fourth set. All the voices were made to blend into a harmonious whole. A piece of music of this structure is called a Round (see Lessons 61 and 69, History), because the singers take up the melody in rotation, at regular rhythmic periods.

By these systematic, imitative repetitions, one of the first requisites of composition—coherence, or unity—was secured. The principle was later applied, with great artistic elaboration, in the Fugue.

It is difficult to estimate the far-reaching effects of this early principle of polyphonic music. One may safely assert that *systematic repetition* in some form or other, is the most important constructive principle in music.

As polyphony is the foundation of any large work, whether symphony, symphonic poem, or string quartet, the listener must acquire what might be called the "polyphonic ear."

Everyone can hear a tune when it lies in the uppermost voice. But often the tune is in the bass; or there may be melodies in all parts of the musical fabric, sounding simultaneously, as in passages of Wagner's music dramas, for example.

Two other principles of repetition of prime importance (besides imitative repetition) are transposition and restatement. By transposition is meant, here, the repetition of the melody, and often of the whole harmonic fabric, by shifting it up and down the scale, in the same key.

It was a favorite device of Beethoven, for example, to impress the main themes upon the hearer by such repetitions on various degrees of the scale.

CONTRAST

Restatement consists of repetition of the original melody after a *contrasting* portion, thus making the formula, *A B A*. (See Lesson 37, Form and Analysis.) Examples of this device are to be found on every hand. Folk-songs, those first essays made by man in distributing his tones so as to express his feelings in terms of design, are full of it. There is keen satisfaction in the reappearance of a pleasing subject after its temporary absence. Hence the demand for *variety* as well as *unity*. Monotony is especially intolerable in music, because the ear is so sensitive an organ, and because we have no way of shutting off sound. If we are displeased with a scene we can close our eyes; but the ear is unprotected, and we can escape only by taking flight. Unity without monotony, then, may be achieved by repetition after contrast.

Out of the mass of impressions which we receive through the avenue of the ear, the mind must be taught to grasp the "inner orderliness" of the sounds that go to make up music; the intellect must perceive the fundamental idea of a composition, and see how the composer has developed and illuminated it, and furnished it with vitalizing details provided for his use by the language built from those intangible but ever-present elements—sound and rhythm.

SUMMARY

Let us now make a summary of the facts and suggestions given in this Lesson as an aid to the appreciation of music. We have observed:

1. That Music is architectural, its materials being Rhythm, Melody and Harmony.
2. That *themes* form the basic material of most compositions.
3. That unity and coherence in music are chiefly gained by applying the principle of systematic repetition or imitation.
4. That a melody is not necessarily always the highest voice, and that melodies may be used in combination.
5. That the simplest folk-songs, and the most complicated modern works, alike, employ the principle of restatement after contrast.
6. That the hearer must make a conscious effort towards mental reception, if he would grasp the messages expressed in music.

COUNTERPOINT

Two-Part

(This subject is resumed in Lesson 123)

FIRST SPECIES
(Note Against Note)

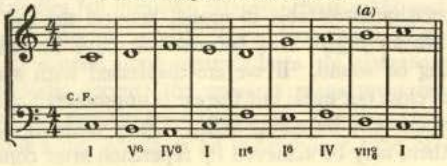
The principles of contrapuntal writing are best illustrated in the simplest combinations. We shall, therefore, begin with two voices, or parts, First Species. That is, to the *canto fermo* we add an accompanying melody or "counterpoint," in notes of equal value (note against note).

THE MAJOR KEY

Illustration 1 shows a *canto fermo* (indicated by C.F.) in the bass, with a counterpoint in the treble.

Illustration 1

The Counterpoint Above the C.F.

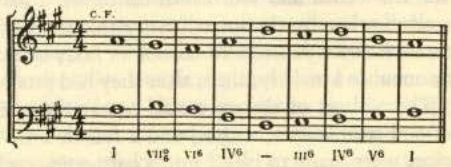


With two parts, the chords are generally implied rather than positively defined. Observe that the chord at (*a*), is not V^6_4, but the first inversion of VII°. This cadence, VII°_{8}—I, is always necessitated when the C.F. is in the bass.

We now transpose the C.F. to the key of A, and, placing it in the treble, write the counterpoint below, on the bass staff. (See Illustration 2.)

Illustration 2

The Counterpoint Below the C.F.



When the C.F. is not in the bass, the cadence is always V-I, the lower part having either the root or the third of V.

Test on Lesson 122

APPRECIATION OF MUSIC

Marks Possible | Marks Obtained

1. Name four requisites involved in the appreciation of music.

10 ____ *Ans. Correct hearing, a good memory, keen discrimination, and sympathetic interest.*

2. What may be called the two great generators of music?

8 ____ *Ans. The dance and the song.*

3. From what three stages of musical development are Rhythm, Melody and Harmony derived?

10 ____ *Ans. Rhythm, from the drum stage; Melody, from the pipe stage; Harmony, from the lyre stage.*

4. What was the chief difference, as regards accent, between the folk music and the ecclesiastical music of the medieval times?

8 ____ *Ans. Folk music was strong in accent, while the ecclesiastical music avoided it entirely.*

5. What is the first step in the art of listening?

8 ____ *Ans. Recognizing and remembering themes.*

6. How is unity in music chiefly secured?

8 ____ *Ans. By systematic, imitative repetitions.*

7. Of what does the principle of restatement consist?

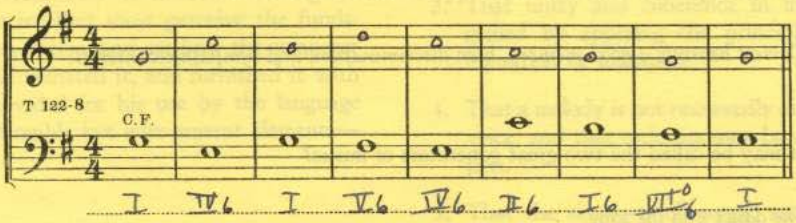
8 ____ *Ans. Repetition of the original melody after a contrasting portion, making the formula A B A.*

Marks Possible / Marks Obtained

COUNTERPOINT

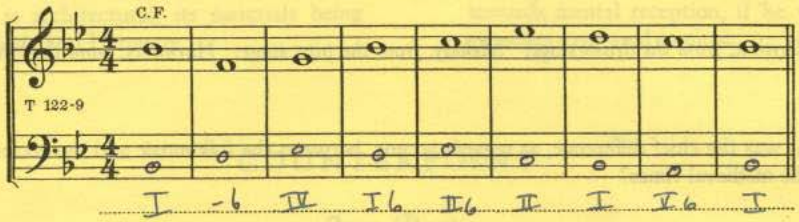
8. Write counterpoint, first species, above the following major canto fermo. Mark the chords.

20 ____ *Ans.*



9. Write counterpoint, first species, below the following major canto fermo. Mark the chords.

20 ____ *Ans.*



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Sherwood Music School Courses

PIANO

LESSON 123

GRADE—GRADUATE A

Subjects of this Lesson: INTERPRETATION · COUNTERPOINT

INTERPRETATION

The Pedals

(This subject is continued from Lesson 121, and is resumed in Lesson 125)

THE DAMPER PEDAL *(Continued from Lesson 121)*

LEGATO EFFECTS

The commonest function of the damper pedal is the production of legato effects of all kinds. (See Lesson 28, INTERPRETATION.) The form of pedal usage called syncopated pedal (see Lesson 39, INTERPRETATION), may produce some beautiful legato effects, in the playing of single tones as well as in chords.

We shall now give various examples of legato obtained by syncopated pedaling:

1. Legato in closely-lying chords.
2. Legato in chords separated by skips.
3. Legato in bass tones.

No better application can be found, for the legato of closely-lying chords, than in the hymn, or chorale. It is true that such music may generally be played in strict legato by the hands alone, yet the use of the pedal insures a richer and more even quality. (See Illustration 1.) The pedal notations used in this Lesson were fully explained in Lesson 39, INTERPRETATION.

Illustration 1

Legato in Closely-lying Chords, by Means of the Damper Pedal

CHORALE

From SCHUMANN'S "Album for the Young"

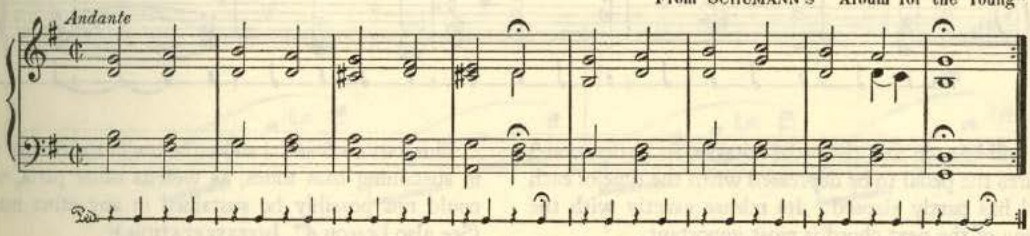
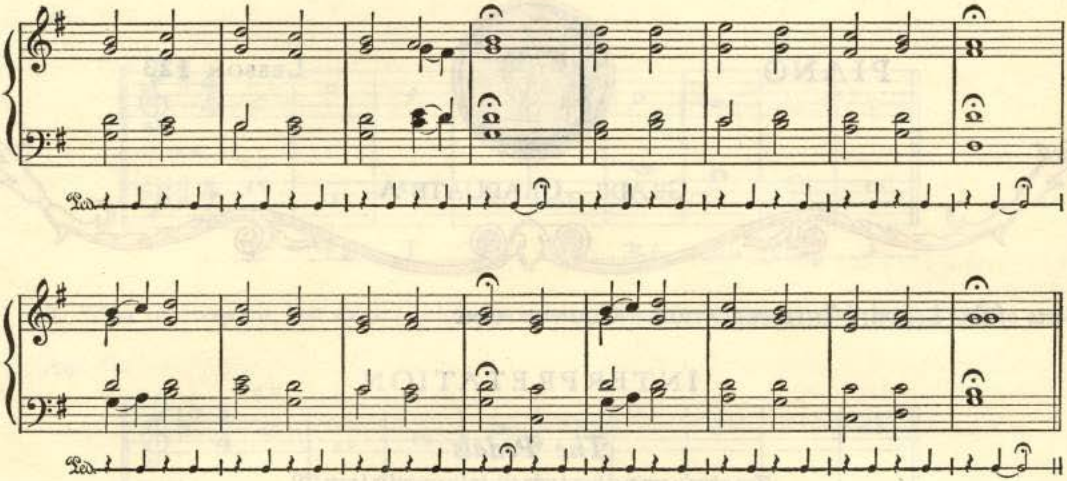


Illustration 1—Continued



In Illustration 1, above, the full effect of the legato produced entirely by the pedal may be obtained by playing all of the half notes as dotted quarters, followed by eighth rests. With careful observance of the pedaling, as marked, the chords will still be legato, the same as when played in half notes. The dampers are held off the strings by the pedal instead of by the fingers.

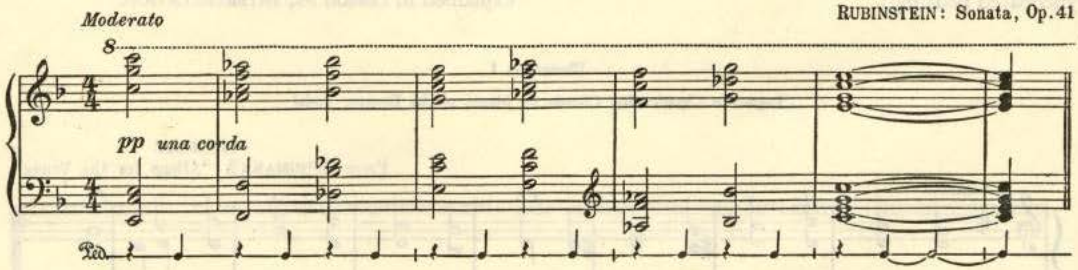
The following example deals with legato in chord separated by skips; that is, in non-adjacent chords. (Se Illustration 2.)

Exactly the same effects are produced as in the pre ceding case, but here they cannot be obtained with th hands alone. Proper pedaling is absolutely necessar to obtain a legato effect.

Illustration 2

Legato in Chords Separated by Skips, by Means of the Damper Pedal

RUBINSTEIN: Sonata, Op. 41

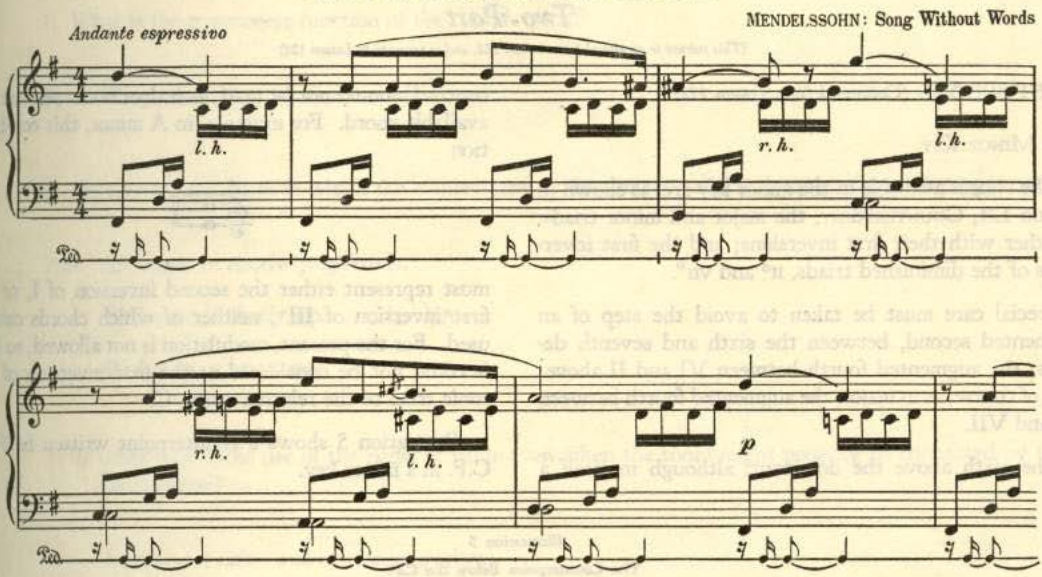


It will be seen that the pedal notation in Illustration 2 requires the pedal to be depressed when the time of each chord has partly elapsed. Its release exactly with the striking of the next chord is most important.

Illustrations 3 and 4 show the use of the damper peda in sustaining bass tones, as well as other parts, whic could not possibly be sustained in any other manner (See also Lesson 47, INTERPRETATION.)

Illustration 3

Legato in Bass Tones, by Means of the Damper Pedal

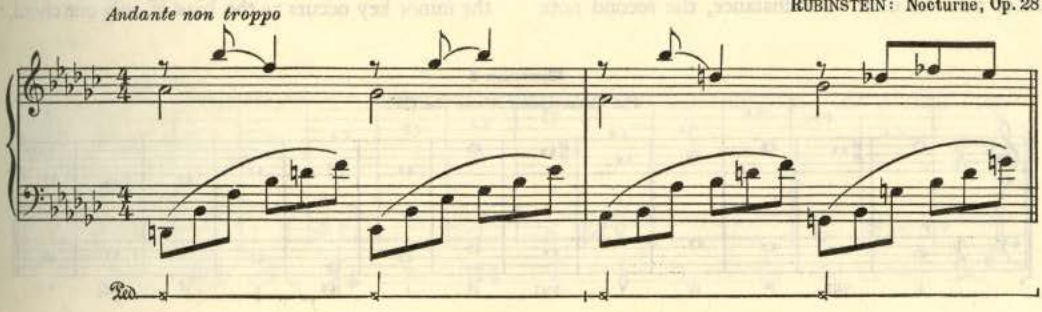


In Illustration 3, the precise depression and release of the pedal lever is indicated. A study of the pedal notation will show that the pedal is depressed before the expiration, according to its time value, of the note to be sustained.

In Illustration 4, the more rarely used sign for syncopated pedalings mentioned in Lesson 39, INTERPRETATION, is introduced. The half notes on the pedal line, with diagonal lines through them, indicate depression of the pedal immediately after the beat. Hence, the same result is produced as in Illustration 3. The tone on the beat is caught before its expiration, and sustained to the point where the next pedal sign occurs.

Illustration 4

Legato in Bass Tones, With a Different Pedal Notation



COUNTERPOINT

Two-Part

(This subject is continued from Lesson 122, and is resumed in Lesson 124)

FIRST SPECIES *(Continued from Lesson 122)*

THE MINOR KEY

The chords available in the minor key are, as shown in Lesson 121, COUNTERPOINT, the major and minor triads, together with their first inversions; and the first inversions of the diminished triads, II° and VII°.

Special care must be taken to avoid the step of an augmented second, between the sixth and seventh degrees; the augmented fourth between VI and II above; and, of course, as in major, the augmented fourth between IV and VII.

The sixth above the dominant, although in itself a concord, should not be used, as it does not represent any available chord. For example, in A minor, this combination

must represent either the second inversion of I, or the first inversion of III+, neither of which chords can be used. For the present, modulation is not allowed, so that it could not be considered as the first inversion of the tonic triad of the relative major, C.

Illustration 5 shows a counterpoint written below a C.F. in a minor key.

Illustration 5

The Counterpoint Below the C.F.

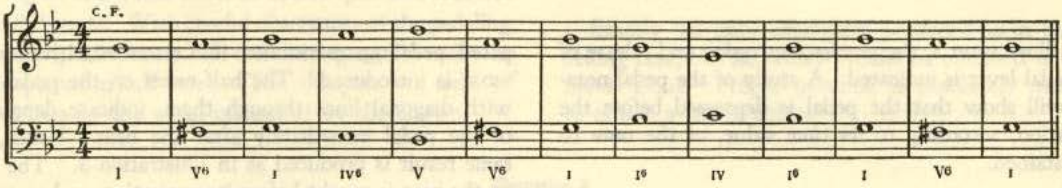
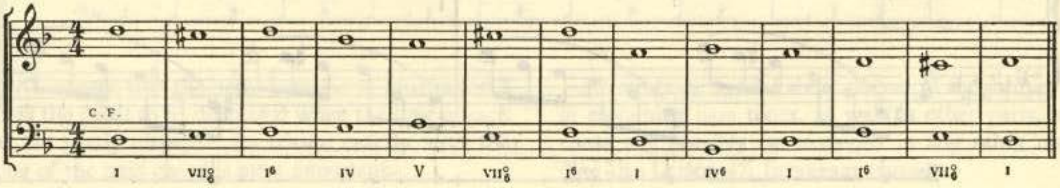


Illustration 6 gives an example with the same C.F. transposed to D minor, and placed in the bass. It will be found that in several places the chords used in Illustration 5, cannot now be used. For instance, the second note cannot be the fifth of the dominant chord, when in the bass. By referring to Illustration 1(*b*) of Lesson 121, COUNTERPOINT, it will be found that the supertonic of the minor key occurs as the bass of only one chord, VII6.

Illustration 6

The Counterpoint Above the C.F.



Test on Lesson 123

Marks Possible | Marks Obtained

INTERPRETATION

1. What is the commonest function of the damper pedal?

10 .... *Ans. The production of legato effects of all kinds.*

2. Enumerate some cases in which the employment of the damper pedal is desirable for producing legato.

20 .... *Ans. (a) Legato in closely-lying chords.*

(b) Legato in chords separated by skips.

(c) Legato in bass tones.

3. In what way is the use of the pedal of value even when the tones might possibly be connected by the hands alone?

15 .... *Ans. It insures a richer and more even quality.*

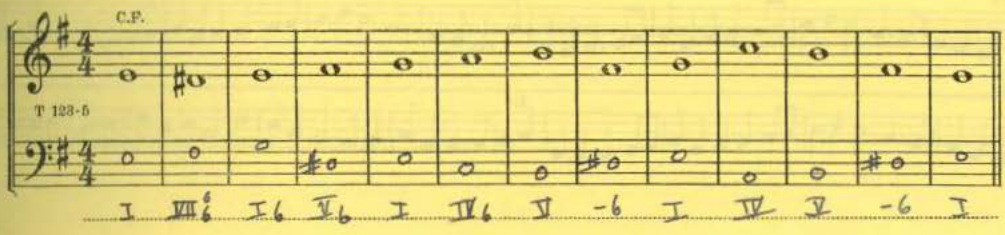
COUNTERPOINT

4. What intervals in the minor scale, in addition to the augmented fourth between IV and VII, must be avoided?

15 .... *Ans. The augmented second between VI and VII and the augmented fourth between VI and II above.*

5. Write counterpoint, first species, below the following minor canto fermo. Mark the chords.

20 .... *Ans.*

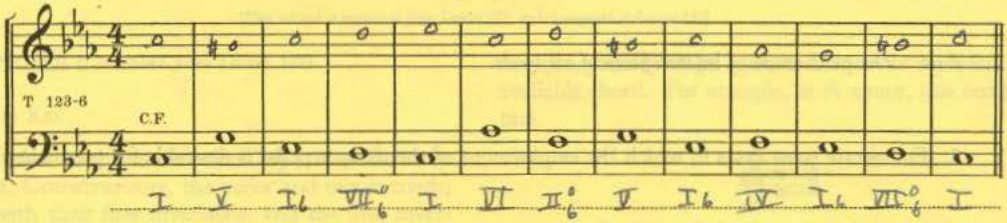


Marks Possible | Marks Obtained

COUNTERPOINT—*Continued*

6. Write counterpoint, first species, above the following minor canto fermo. Mark the chords.

20 .... *Ans.*



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LESSON 124

GRADE—GRADUATE A

Subjects of this Lesson: APPRECIATION OF MUSIC · COUNTERPOINT

APPRECIATION OF MUSIC

The Folk-Song—Its Tonality and Structure

"Listen carefully to all folk-songs," wrote Schumann; "they are a storehouse of beautiful melody, and unfold to the mind the innate character of different peoples."

For centuries, the folk-song was like the wild flower along the wayside; it was but little known to the cultivated musician, and because no rules hampered expression, it has a freshness and spontaneity often unknown to the process of conscious effort.

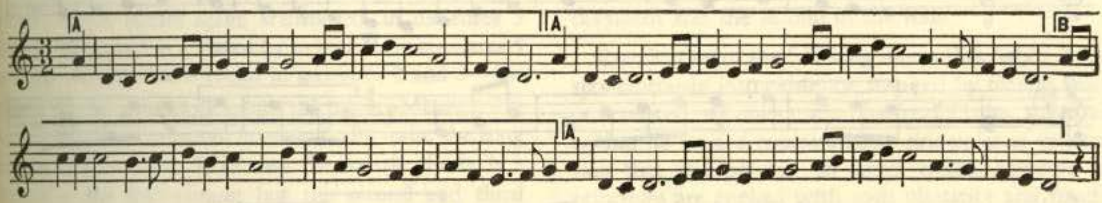
The form of the folk-song has always been dominated by the poetic meter of the words. As we have already learned, there is a close correlation between the elements of poetry and those of melody (see Lesson 7, GENERAL THEORY); and in folk-songs we find the two in perfect agreement. We also find a recognition of the value of repetition and of contrast; and of restatement after a contrasting idea has been presented. (See Lesson 122, APPRECIATION OF MUSIC.)

Variety of tonality or key is a marked characteristic of folk-songs. The pure folk-song developed while the old medieval scales, or modes, prevailed, and many of them are written in these modes. (See Lesson 55, HISTORY.)

The following English folk-song is written in the Church Dorian Mode—the present-day D minor without leading tone (C♯) or minor sixth (B♭). (See Illustration 1.)

Illustration 1

Old English Folk-Song, in the Dorian Mode



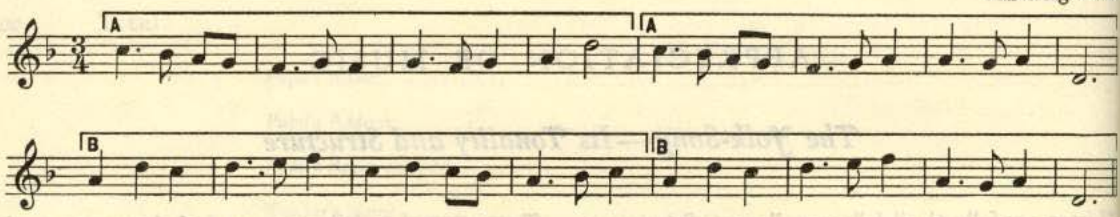
This quaint composition furnishes an example of symmetrical form. It is divided into two periods of eight measures each, and each period is again divided into four-measure phrases. Restatement after contrast is illustrated in the repetition of the first four measures to form the final phrase. The element of contrast is provided by the phrase marked B.

Many folk-songs observe this pattern: *A A B A*, which *A A* is the first period, and *B A* the second. Th they embody the three necessary elements of all go music—symmetry, unity and variety.

The Scotch folk-song in Illustration 2, shows the sa elements in a slightly different way.

Illustration 2

Old Scotch Folk-Song, Showing Symmetrical Construction

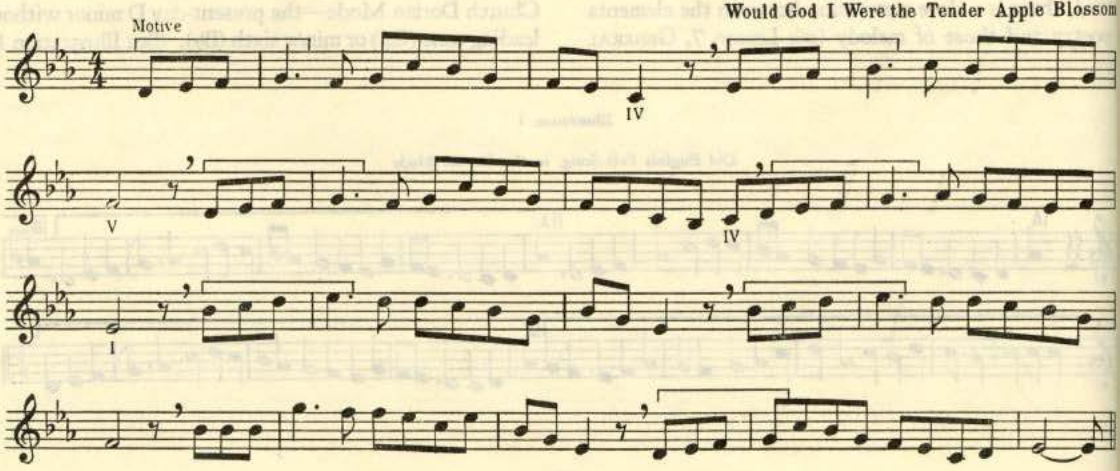


The symmetrical form is the same as in the last example. There are two eight-measure periods, but each has its second phrase corresponding to its first phrase. The unity of the two periods, however, is strengthened by the fact that both have identical endings; that is, the last two measures of the final phrase duplicate the l two measures of the second phrase.

The following Irish folk-song is an example of orga unity and symmetry of metrical form. (See Illustration

Illustration 3

Irish Folk-Song



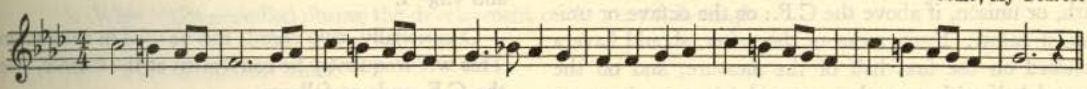
Notice the frequent repetition of the first ascending motive, on the same or a different degree of the scale. The first section, two measures in length, pauses on the subdominant harmony; the second on the dominant; the third, on the subdominant again; and the fourth rests on the tonic. This ends the first period. The pauses, or points of rest, which occur, in similar manner, at the end of each section of the second period, suggest, in each case, either dominant or tonic harmony.

The following Serbian folk-song is an interesting study in tonality as well as in formation. It has attained fame in the musical world through being used as a basic motive in Tchaikovsky's brilliant "Marche Slave," Op. 31 (see Illustration 4):

Illustration 4

Serbian Folk-Song, Used in Tchaikovsky's "Marche Slave"

Come, My Dearest

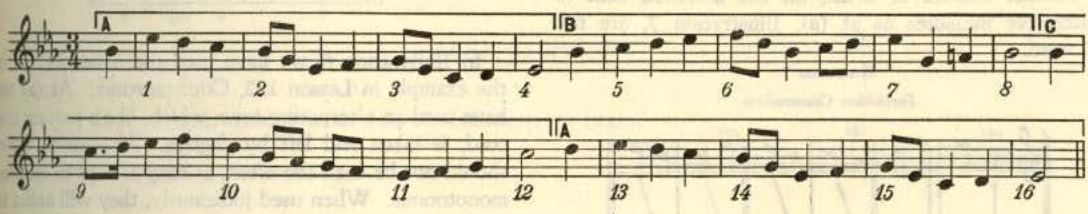


The outstanding characteristic here is the frequently repeated descent from the dominant to the tonic of a Hungarian Scale, wherein occurs an augmented second interval, the same as in the upper part of the scale. Though written in F minor, the song ends on the supertonic, G. This is a peculiarity often found in Slavic songs, and in other tunes based on old tonalities.

The following Old English folk-song illustrates some other points which should be noticed, in observing the means of musical expression (see Illustration 5):

Illustration 5

Old English Folk-Song, Showing Plan of Construction and Repetition of Rhythmical Figure



In measure 2 is a figure, or pattern (the first three notes), which occurs again, transposed, in measures 3 and 6. Measure 1 is imitated by inversion, in measures 5 and 11. A sequence is found in measures 2 and 3—the repetition of a passage at a different pitch. Measure 7 is also a modified sequence of measure 6. In form, the song resembles Illustration 1, in that the fourth phrase is a return of the first phrase; but the second and third phrases are here dissimilar (*B* and *C*). The pattern may, therefore, be indicated by *A B C A* — four phrases, making two periods, the first of which ends in the dominant and the second in the tonic.

Examination of the folk-song shows that, while it came spontaneously into existence, inspired by feeling, event, or occasion, and unhampered by formal rules, it contains within its limited compass many principles of construction that still prevail. In larger works, however, the principles are applied with such plasticity and freedom that the mechanical regularity of primitive music is seldom observable.

COUNTERPOINT

Two-Part

(This subject is continued from Lesson 123, and is resumed in Lesson 125)

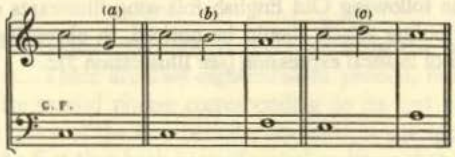
SECOND SPECIES
(Two Notes Against One)

THE COUNTERPOINT ABOVE THE C. F.

In this Species, we begin the counterpoint after a half-measure rest. (This is shown in the completed example in Illustration 8.) The first note may be either the octave, fifth, or unison, if above the C.F.: or the octave or unison, if below. Every measure thereafter, should have a concord on the first half of the measure; and on the second half, either another concord (*a*), a passing tone (*b*), or an alternating tone (*c*). These are shown in Illustration 6:

Illustration 6

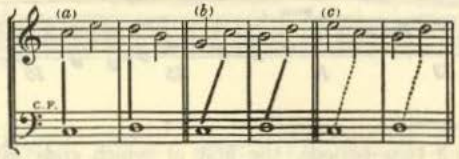
Treatment of Second Part of Measure



Parallel octaves or fifths, on the accented beat of successive measures as at (*a*), Illustration 7, are not allowed.

Illustration 7

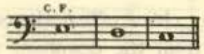
Forbidden Consecutives



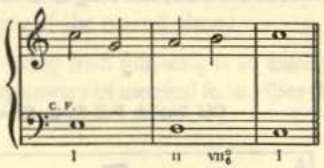
Octaves or fifths on unaccented beats, as at (*b*), ar quite as bad, unless one of the notes forming the octav (or fifth) is the higher, and the other the lower of the tw notes in each measure. This is the case at (*c*) in Illustra tion 7, where the octaves are not objectionable.

The cadences are the same as in the First Species, V- and VII$^{\circ}_{6}$—I.

Occasionally, two chords can be used in one measur This will frequently be convenient at the cadence, whe the C.F. ends as follows:



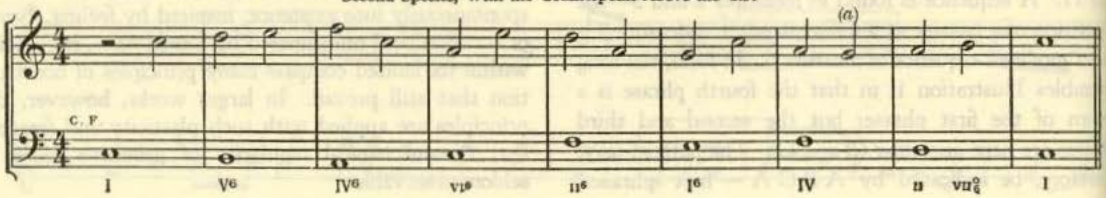
The counterpoint may be written in this manner



In Illustration 8, we have used the same C.F. as i the example in Lesson 122, COUNTERPOINT. At (*a*) w have used an alternating tone, which, like a passing di cord, is taken and left by degrees. Alternating tone should not be used too often, as they are apt to becom monotonous. When used judiciously, they will assist i producing a good flowing counterpoint. At the cadenc two chords are used.

Illustration 8

Second Species, With the Counterpoint Above the C.F.



Test on Lesson 124

Marks Possible | Marks Obtained

APPRECIATION OF MUSIC

1. Mention some of the characteristic features of folk-songs.

8 .... *Ans. Beautiful melody, spontaneous and unhampered expression, variety of tonality.*

2. What chiefly governs the form of the folk-song?

8 .... *Ans. The poetic meter of the words.*

3. What scales prevailed during the development of the pure folk-song?

8 .... *Ans. The old medieval scales.*

4. In the formula A A *B* A, in which each letter represents a phrase, what illustrates the principle of restatement?

8 .... *Ans. The return of A after the contrasting B.*

5. What three necessary elements of all good music does the folk-song exemplify?

8 .... *Ans. Symmetry, unity and variety.*

COUNTERPOINT

6. In the second species, when does the counterpoint begin?

6 .... *Ans. After a half-measure rest.*

7. What must every measure thereafter have on

6 ....

(*a*) the first half of the measure? *Ans. A concord.*

(*b*) the second half of the measure? *Ans. Another concord, or a passing tone, or an alternating tone.*

8. When are fifths or octaves on the unaccented beats of two consecutive measures permissible?

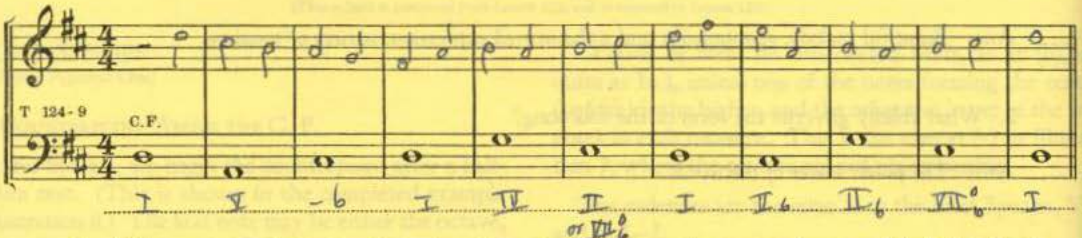
8 .... *Ans. When in one measure the note forming the fifth or octave is the higher, and in the other measure it is the lower, of the two notes in each of the two consecutive measures.*

Marks Possible | Marks Obtained

COUNTERPOINT—*Continued*

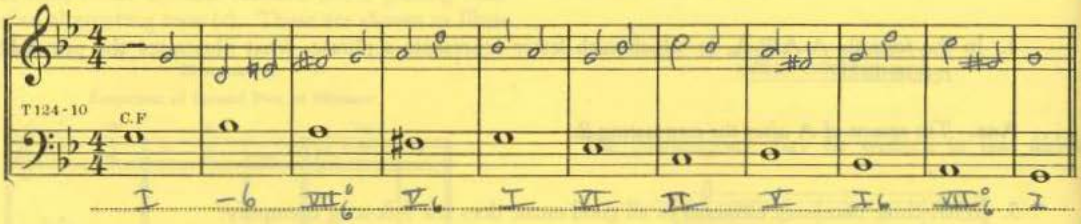
9. Write counterpoint, second species, above the following major canto fermo. Mark the chords.

20 .... *Ans.*



10. Write counterpoint, second species, above the following minor canto fermo. Mark the chords.

20 .... *Ans.*



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Teacher's Name.....

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LESSON 125

GRADE—GRADUATE A

Subjects of this Lesson: INTERPRETATION - COUNTERPOINT

INTERPRETATION

The Pedals

(This subject is continued from Lesson 123, and is resumed in Lesson 127)

THE DAMPER PEDAL *(Continued from Lesson 123)*

ACCENTUATION AND PHRASING

The damper pedal is a very important accessory in accentuation and phrasing—two factors which are interrelated and interdependent, in the technic of interpretation.

This type of pedaling is very commonly applied in dance forms containing brisk rhythmic patterns, such as waltzes and mazurkas. The pedal, taken *simultaneously* with the first beat of the measure, produces an increase of resonance at this point which serves as a very decided accent of a subtle kind. It differs entirely from the accent produced by merely striking the keys more forcibly.

The point is well exemplified in the Chopin Waltz extract below, with pedal depression on the beat, after its omission for one or two beats previously. (See Illustration 1.)

Furthermore, in waltzes, when the pedal is depressed, as here, on the first beat, it is very often released on the second beat, to produce a marked rhythmical effect. This is done in measures 3 and 4 of Illustration 1.

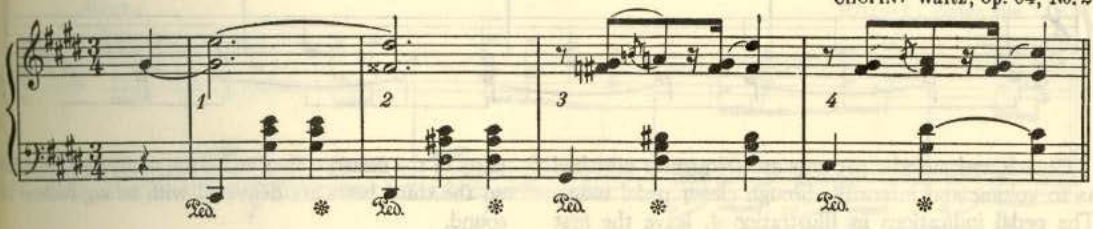
In some cases, release on the third beat is good, as in measures 1 and 2 of Illustration 1. The choice of release on the second or third beat of the measure is entirely a matter of individual artistic taste and judgment.

The complete waltz will be found in the repertoire of this Course as Composition 552.

Illustration 1

Pedal for Phrasing

CHOPIN: Waltz, Op. 64, No. 2

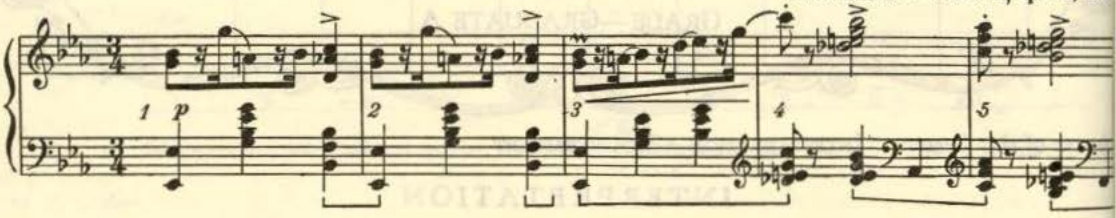


Accents are often intensified by releasing the pedal lever simultaneously with the beat, as shown in measure 2 of Illustration 2. On the other hand, intensification may likewise be effected by the simultaneous depressi of the pedal lever, as shown at the second beats in me ures 4 and 5 of the same example:

Illustration 2

Pedal for Accentuation

LESCHETIZKY: **Mazurka, Op. 24, No.**

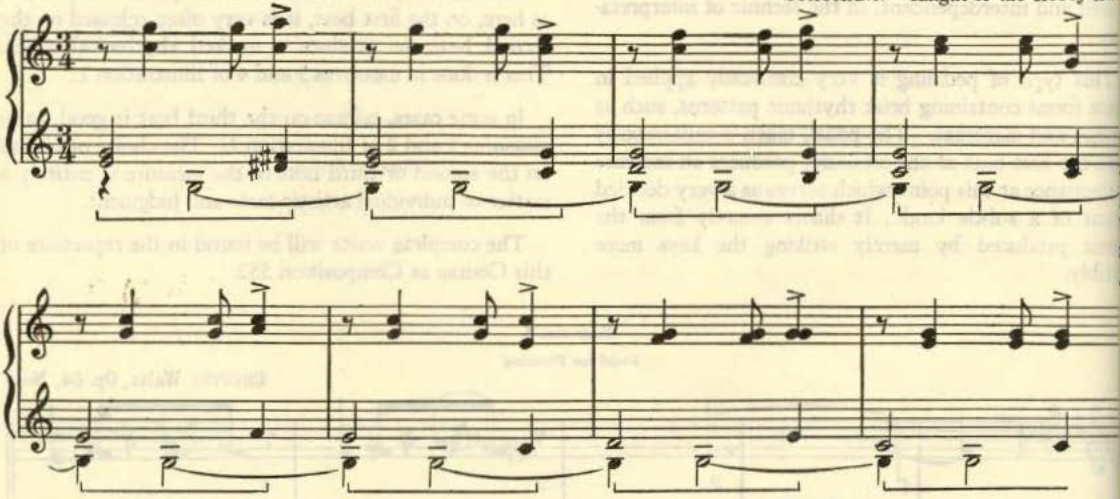


The following excerpt from Schumann's *Scenes From Childhood*, presents a fascinating example of simultaneous pedal release, for purposes of intensifying phrasing and accentuation. In thus using the pedal, a graphic suggestion is conveyed of the upward movement of t Hobby Horse. In effect, such use in this example pr tically amounts to curtailing the time-value of the l quarter note. (See Illustration 3.)

Illustration 3

Pedal for Phrasing and Accentuation

SCHUMANN: Knight of the Hobby-Ho



Chords and melodic patterns are frequently enriched as to volume and intensity through clever pedal usage. The pedal indications in Illustration 4, leave the first parts of the measure clear and crisp, while the harmon on the third beats are delivered with telling fullness sound.

Illustration 4

Pedal Enriching Chords

LESCHETIZKY: Mélodie à la Mazurka

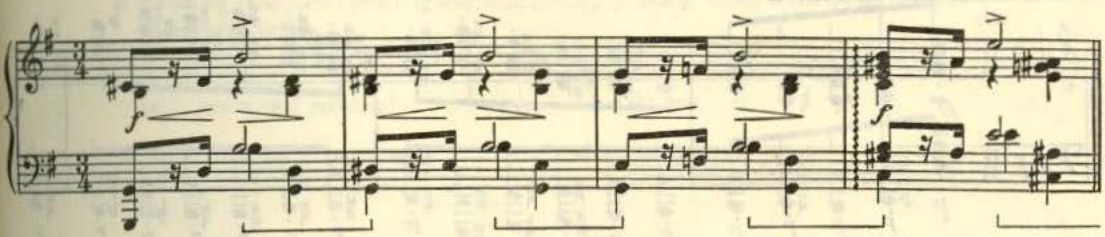
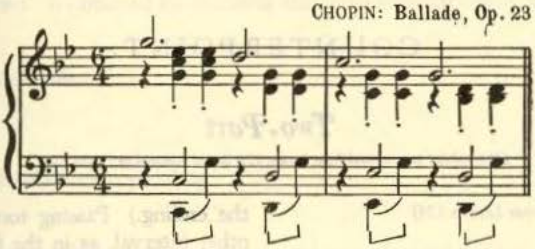


Illustration 5 presents another common example of chordal enrichment by the use of the pedal, to produce more adequate phrasing and accentuation. Such usage brings out more clearly the melody patterns, strengthens the harmony, and assists in giving the proper rhythmic swing and lilt.

Illustration 5

Pedal for Chord Enrichment and Accentuation

CHOPIN: Ballade, Op. 23



Simultaneous staccato pedaling covers a wide range of interpretative effects requiring intensification of phrasing and accentuation. Here, as elsewhere, the rhythmic patterns are considerably enlivened, while, at the same time, much needed dynamic contrast is afforded by the intermittent use of sustained and non-sustained sounds. As noted in previous Lessons, monotony is to be studiously avoided. It is through variety and contrast of sounds—accented or unaccented, sustained or non-sustained—and through variety and contrast of rhythmic treatment, that the best musical interpretation can be reached.

Illustration 6 shows staccato pedaling. The pedal is depressed and immediately released on each chord.

Illustration 6

Staccato Pedaling

MOZART: Rondo alla Turca

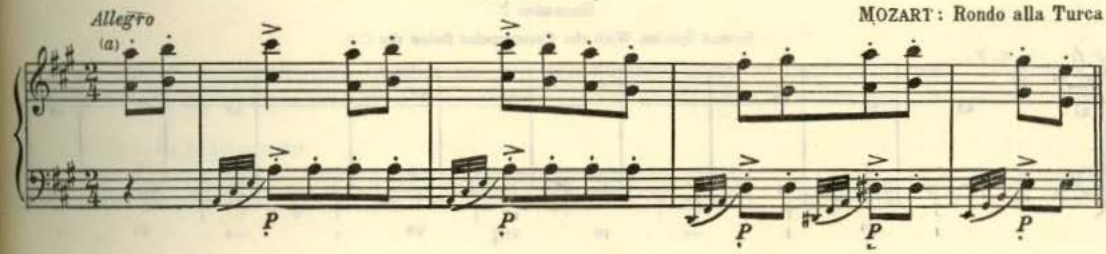
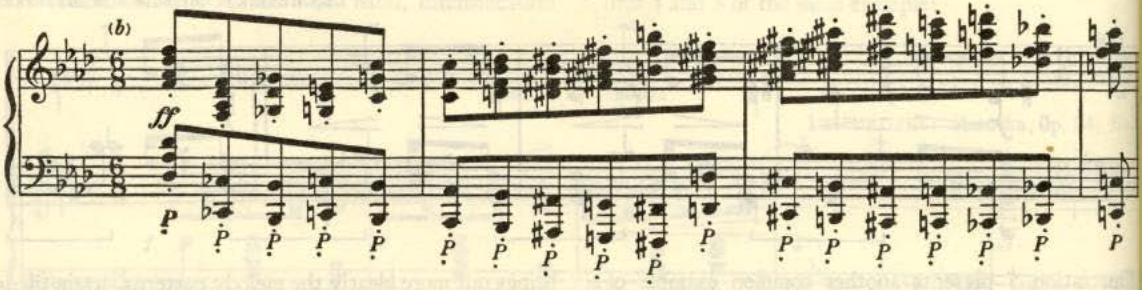


Illustration 6—Continued

CHOPIN: Ballade, Op. 5



The pedaling in Illustration 6 (*a*) assists in producing the accents required. That in the Chopin example, at (*b*) above, greatly increases the resonance of each chord, while at the same time preventing any confusion of t constantly changing harmonies. It will be seen th both the chords and the pedal are staccato, togeth

COUNTERPOINT

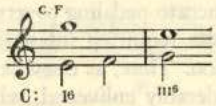
Two-Part

(This subject is continued from Lesson 124, and is resumed in Lesson 126)

SECOND SPECIES *(Continued from Lesson 124)*

THE COUNTERPOINT BELOW THE C.F.

When the fifth of the chord is below the root, it forms the interval of a fourth. For this reason, the fifth of the chord cannot be used as a harmonic tone when the counterpoint is below. The only available tones as bass are the root and the third of the chord used, making with the C.F. the intervals of a third, a fifth, or a sixth. (The octave should be used only at the beginning or at the ending.) Passing tones may, of course, be at a other interval, as in the following:

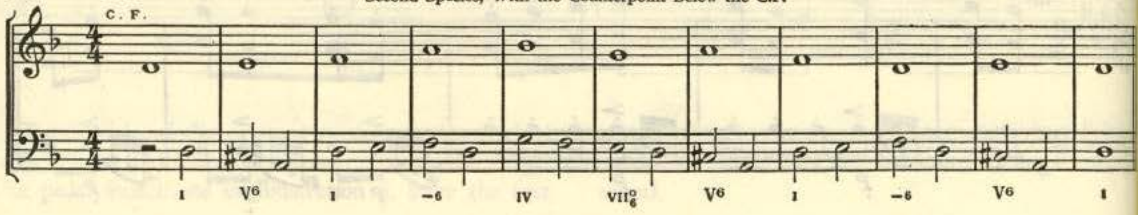


The F on the second half of the measure is a nin below the C.F., but is a passing tone, and nonharmon

Illustration 7 gives an example of counterpoint belo the C.F., and in a minor key.

Illustration 7

Second Species, With the Counterpoint Below the C.F.



Marks Possible | Marks Obtained

Test on Lesson 125

INTERPRETATION

1. In comparing syncopated pedaling and simultaneous pedaling, when is the pedal depressed, with references to the beat,

10 ____ (*a*) in syncopated pedaling? *Ans. After the beat.*

(*b*) in simultaneous pedaling? *Ans. With the beat.*

2. What "special effect" is obtained by depressing the pedal simultaneously with the beat?

10 ____ *Ans. It produces an increase of resonance giving a decided accent of a subtle kind.*

3. What "special effect" is obtained by releasing the pedal simultaneously with the beat?

10 ____ *Ans. The accent is intensified.*

4. Explain simultaneous staccato pedaling.

10 ____ *Ans. The pedal is depressed and immediately released on each chord or note.*

COUNTERPOINT

5. Why may we not use the fifth of the chord as a harmonic tone when the counterpoint is below?

10 ____ *Ans. Because it forms the interval of the fourth below the root, and produces a second inversion.*

6. Under what conditions may other intervals than the third or root of the chord be used in the bass?

10 ____ *Ans. As passing tones.*

Marks Possible | Marks Obtained

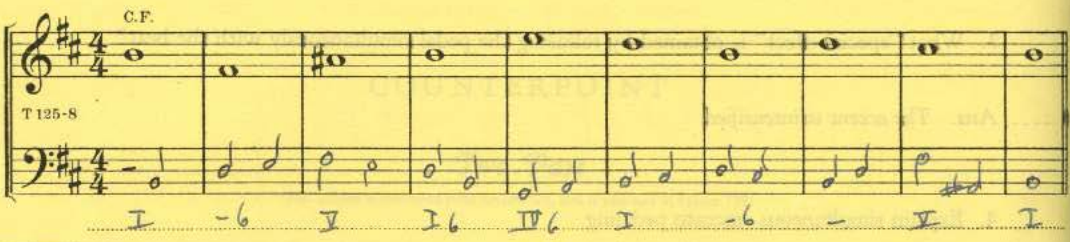
COUNTERPOINT—*Continued*

7. Write counterpoint, second species, below the following major canto fermo. Mark the chords.

20 ____ *Ans.*

8. Write counterpoint, second species, below the following minor canto fermo. Mark the chords.

20 ____ *Ans.*



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LESSON 126

GRADE—GRADUATE A

Subjects of this Lesson: APPRECIATION OF MUSIC · COUNTERPOINT

APPRECIATION OF MUSIC

Rhythmic Patterns

In music, we find an infinite variety of Rhythmic Patterns, derived largely from the meters of poetry.

Webster's dictionary defines rhythm as "a dividing of time into short portions by a regular succession of motions, impulses, sounds," etc. It defines meter as "the rhythmical arrangement of syllables into verses, stanzas, strophes," etc.

In Lesson 16, GENERAL THEORY, the subject of rhythmic patterns was explained to some extent, and illustrated.

In this Lesson will be shown how the meters of poetry are duplicated in rhythmic patterns; and how rhythmic patterns characterize certain dances and other compositions.

The Trochee is a poetic "foot" of two syllables, the first long, or accented; the second short, or unaccented, represented thus: — ∪

The Spondee is a poetic foot of two accented syllables, represented thus: — —

The Iambus is a poetic foot composed of a short, light syllable, followed by an accented syllable, represented thus: ∪ —

The Dactyl is a poetic foot of three syllables, the first accented, followed by two unaccented syllables, represented thus: — ∪ ∪

There are other varieties of poetical meter containing two, three or four syllables, and these various meters may be extended, expanded and combined.

RHYTHMIC PATTERNS CORRESPONDING TO METER

The trochee, as found in poetry, may be expressed, musically, in a wide variety of rhythmic patterns, two of which are shown in Illustration 1.

Illustration 1

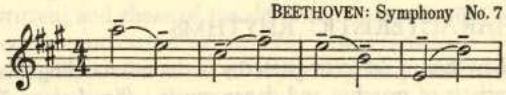
Rhythms Corresponding to Trochaic Meter

Illustration 2 shows the spondaic rhythmic pattern:

Illustration 2

Rhythm Corresponding to Spondaic Meter

BEETHOVEN: Symphony No. 7

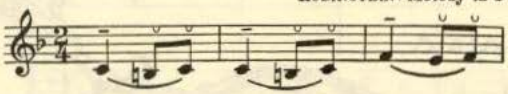


The well-known theme of Rubinstein's melody in F (see Illustration 3), exhibits a rhythm corresponding to the dactyllic meter:

Illustration 3

Rhythm Corresponding to Dactyllic Meter

RUBINSTEIN: Melody in F

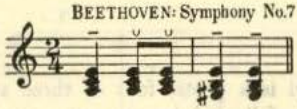


An interesting alternation of rhythms, corresponding to the dactyl and the spondee, combined, is found in Illustration 4:

Illustration 4

Rhythm Combining Dactyllic and Spondaic Meters

BEETHOVEN: Symphony No.7

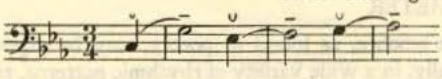


The iambic meter is well illustrated in the famous Passacaglia, by Bach, a few measures of which are here quoted (see Illustration 5):

Illustration 5

Rhythm Corresponding to Iambic Meter

BACH: Passacaglia



It will readily be seen that a vast array of rhythmic patterns may be created at the will, or fancy, of the composer. Necessarily, rhythmic movement must not become stiff or monotonous by too much repetition; in other words, freedom must be combined with order. Pauer compares rhythm to the pulsation of the blood in the human frame, adding, "and just as such pulsation is accelerated or retarded by the emotions of the soul, so must the rhythmical life and expression change according to the character that it is the office of music to represent."

CHARACTERISTIC RHYTHMS

Rhythm in different patterns is the outstanding characteristic of marches and dance music. (See Lesson 54, FORM AND ANALYSIS.) In form, many of the dances similar, but they are characterized by different rhyth patterns.

A few of these characteristic rhythms will now illustrated.

THE MARCH

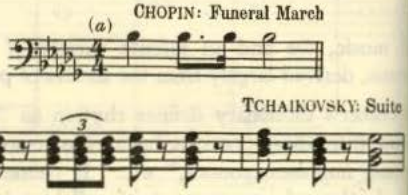
There are various rhythmic patterns used in March, such as:

Fragments from well-known march themes are sho in Illustration 6:

Illustration 6

March Themes

CHOPIN: Funeral March



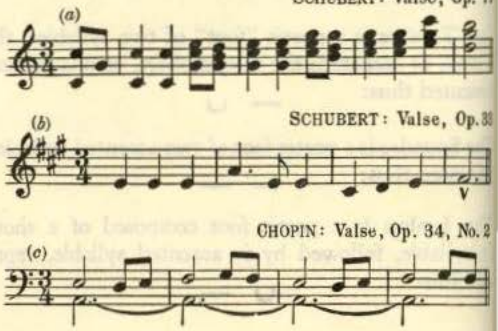
THE WALTZ

The Waltz may have practically any rhythmic p tern. It is always written in simple triple measu and has a rather rapid tempo, giving the effect of o one beat to a measure. (See Illustration 7.)

Illustration 7

Waltz Themes

SCHUBERT: Valse, Op. 77



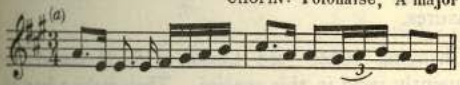
THE POLONAISE

The Polonaise is also in $\frac{3}{4}$ measure, but is slower than the Waltz, and has a constant subdivision of the beats into eighth and sixteenth notes. (See Illustration 8.) Its peculiarity of cadence, in having the tonic chord come on the third beat of the measure, was referred to in Lesson 54, FORM AND ANALYSIS.

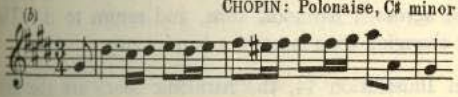
Illustration 8

Polonaise Themes

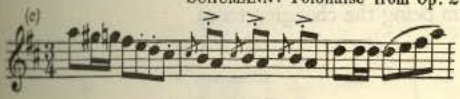
CHOPIN: Polonaise, A major



CHOPIN: Polonaise, C♯ minor



SCHUMANN: Polonaise from Op. 2



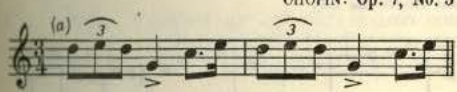
THE MAZURKA

The Mazurka is still another dance based on $\frac{3}{4}$ measure, at a moderate tempo. It is quite distinct from the Polonaise, as the beats are not much subdivided; but there is the peculiarity of a strongly accented second (or third) beat, constantly recurring, thus:

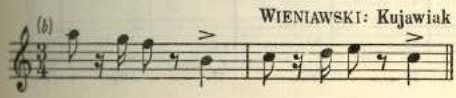
Illustration 9

Mazurka Themes

CHOPIN: Op. 7, No. 5



WIENIAWSKI: Kujawiak



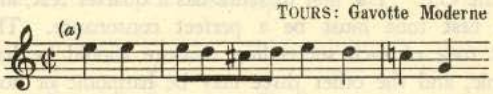
THE GAVOTTE

The Gavotte is in $\frac{4}{4}$ measure, and usually begins on the third beat, that is, in the middle of a measure. (See Illustration 10.)

Illustration 10

Gavotte Themes

TOURS: Gavotte Moderne



J. S. BACH: English Suite

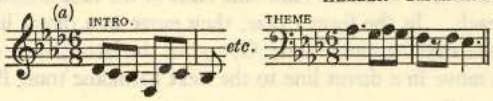
THE TARANTELLA AND THE SALTERELLO

The Tarantella, as stated in Lesson 54, FORM AND ANALYSIS, is a very rapid Italian dance in $\frac{6}{8}$ measure, with two beats to the measure. The Salterello is similar. (See Illustration 11.)

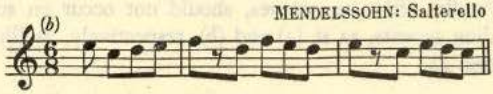
Illustration 11

Tarantella and Salterello Themes

HELLER: Tarantella



MENDELSSOHN: Salterello



These illustrations clearly show with what infinite variety and charm rhythm is applied to characterize various kinds of composition. The old dances reflected the dignity or humor of the period in which they were written; and those of the different nations, in like manner are indicative of national characteristics. It is evident that the music of today is greatly indebted to these rhythmical elements.

COUNTERPOINT

Two-Part

(This subject is continued from Lesson 125, and is resumed in Lesson 127)

THIRD SPECIES

(Four notes against one)

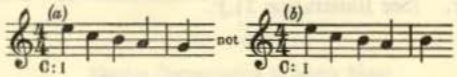
In this species, we have four equal notes against one of the C.F. The first measure has a quarter rest, and the first tone must be a perfect consonance. The first tone of each succeeding measure should be harmonic, and the other three may be harmonic or non-harmonic.

Harmonic tones may be approached and left by leap. Non-harmonic tones must be approached and left by step, except in the case of changing tones, explained below.

In the third species, two passing tones may be used, but they must be in a direct melodic line between the harmonic tones before and after. (See Illustration 12.)

Illustration 12

Passing Tones

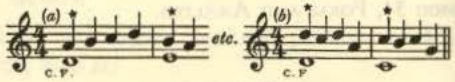


B and A are used correctly as passing tones in Illustration 12 at (*a*), and incorrectly at (*b*), assuming the triad C-E-G to be the harmonic basis of the first measure in each. In the former case, they move in a direct line to the next harmonic tone, G; and in the latter, they do not move in a direct line to the next harmonic tone, B.

Parallel fifths, or octaves, should not occur on succeeding accents, as at (*a*) and (*b*), respectively, in Illustration 13.

Illustration 13

Forbidden Consecutives



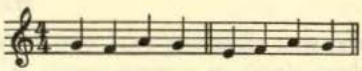
At (*b*), we find both parallel octaves and parall fifths suggested—the fifths on the last beats of the tw measures.

Changing tones (see Lesson 115, HARMONY), a frequently used in this species. They make a leap of third across a harmonic tone, and return to it. Th first changing tone must be taken by step.

In Illustration 14, the harmonic tones are the fir and fourth in each measure, the two tones betwe them being the changing tones.

Illustration 14

Changing Tones



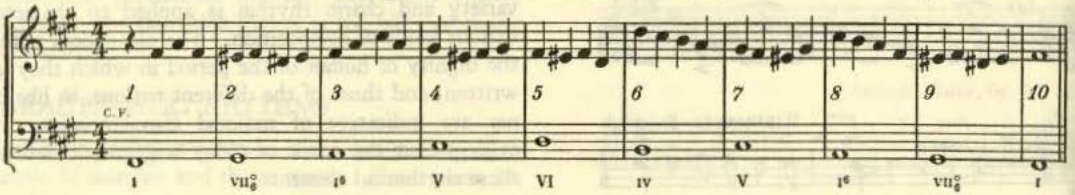
THE COUNTERPOINT ABOVE THE C.F.

The following example, in F♯ minor, illustrates th application of the Third Species in a minor key, with th counterpoint above the C.F. (See Illustration 15.)

Observe the changing tones in measures 2 and Measures 7-8 are partially sequential to measures 5-6

Illustration 15

Third Species, With the Counterpoint Above the C.F.



Test on Lesson 126

Marks Possible | Marks Obtained

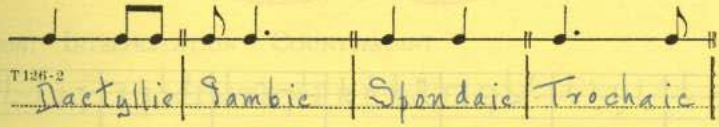
APPRECIATION OF MUSIC

1. Name the four meters exemplified by rhythmic patterns in this Lesson.

8 .... *Ans. The Trochee, the Spondee, the Iambus, and the Dactyl.*

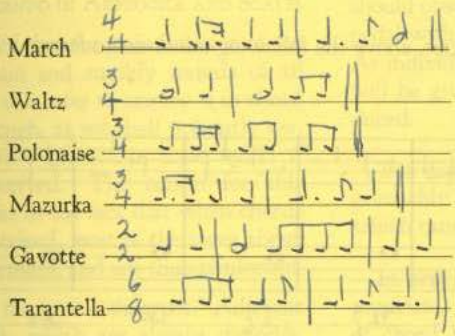
2. Mark under each measure in the example below, the rhythmic meter used.

8 .... *Ans.*



3. Write a typical rhythmic pattern for each of the following kinds of composition:

12 .... *Ans.* [*Many correct answers possible.*]



COUNTERPOINT

4. What constitutes the first measure of counterpoint in the third species?

8 .... *Ans. A quarter rest and three quarter notes, the first of which must be a perfect consonance.*

5. What tones may be approached and left by leap?

8 .... *Ans. Harmonic tones.*

Marks Possible | Marks Obtained

COUNTERPOINT—*Continued*

6. How must we approach and leave nonharmonic tones?

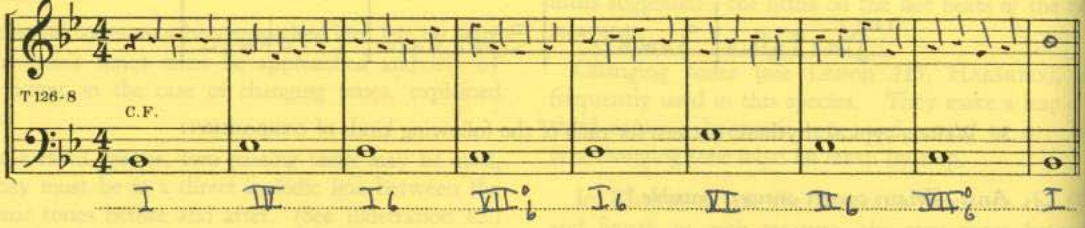
8 ____ *Ans. By step.*

7. How do changing tones progress?

8 ____ *Ans. They make a leap of a third across a harmonic tone, and return to it.*

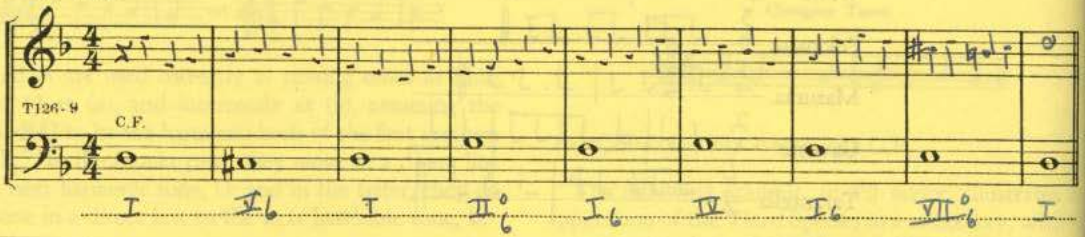
8. Write counterpoint, third species, above the following major canto fermo. Mark the chords.

20 ____ *Ans.*



9. Write counterpoint, third species, above the following minor canto fermo. Mark the chords.

20 ____ *Ans.*



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Pupil's Registration No......

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LESSON 127

GRADE—GRADUATE A

Subjects of this Lesson: INTERPRETATION - COUNTERPOINT

INTERPRETATION

The Pedals

(This subject is continued from Lesson 125, and is resumed in Lesson 129)

THE DAMPER PEDAL *(Continued from Lesson 125)*

INTENSIFICATION OF CRESCENDO IN ARPEGGIOS AND SCALES

We have thus far learned that the main function of the damper pedal is to sustain and amplify sounds of all kinds. As a general rule, it is safer to employ it in chord work than in scales; although, as we shall presently see, it may also be an effective adjunct in scale work, if proper discretion is observed. The reason for this "safety" in chord work lies in the fact that when chords or chord elements are sustained, most of the tones above the fundamentals are overtones, and are thus reinforced.

With scales, however, the case is different. Adjacent scale degrees are seconds, which are always discords. If, now, these seconds follow upon one another in slow succession, very unpleasant blurring results, and this is the more so with the lower registers. Therefore, we should observe the following rule: Never use the damper pedal with slow scales in the lower and middle registers. As individual cases vary considerably, some illustrations will be given, from which similar examples may be deduced.

The damper pedal used with scales and scale elements invariably serves dynamic purposes, and produces effects which cannot be obtained in any other way.

In arpeggios the pedal is much more generally appropriate, because arpeggios consist entirely, or mostly, of chord tones. The examples at (*a*), (*b*) and (*c*) of Illustration 1 belong to this class.

Illustration 1

Arpeggio Passages Suitable for Pedal

MENDELSSOHN: Rondo Capriccioso

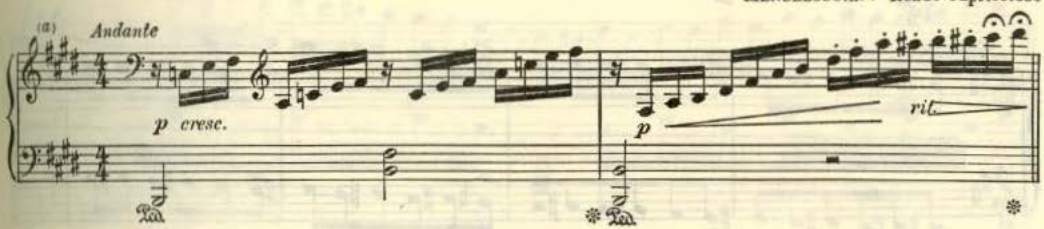


Illustration 1—Continued

BEETHOVEN: Moonlight Sonata

MENDELSSOHN: Rondo Capriccioso

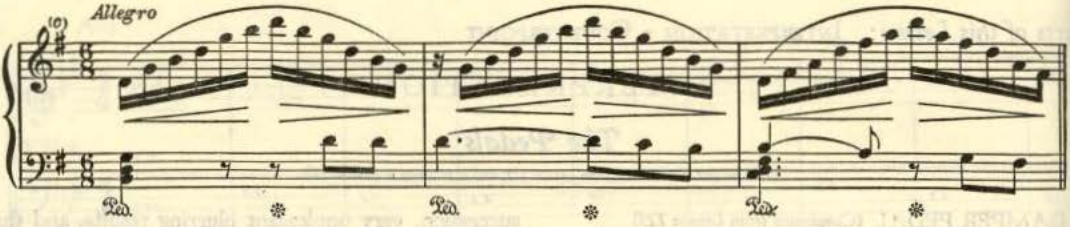


Illustration 2 shows scale passages in the extracts at (*a*), (*b*), (*c*), (*d*), (*e*) and (*f*), but they are in every case rapid scale passages. The value of the pedal as an element in the dynamic upbuilding of such passages more than compensates for the tone blurring. Moreover, the sc passages in (*e*) and (*f*) are, also, in the high register, wh the shorter strings give little or no blurring, as th vibrations soon cease, in any case.

Illustration 2

Scale Passages in Which Pedal May be Used

CHOPIN: Scherzo, Op. 20

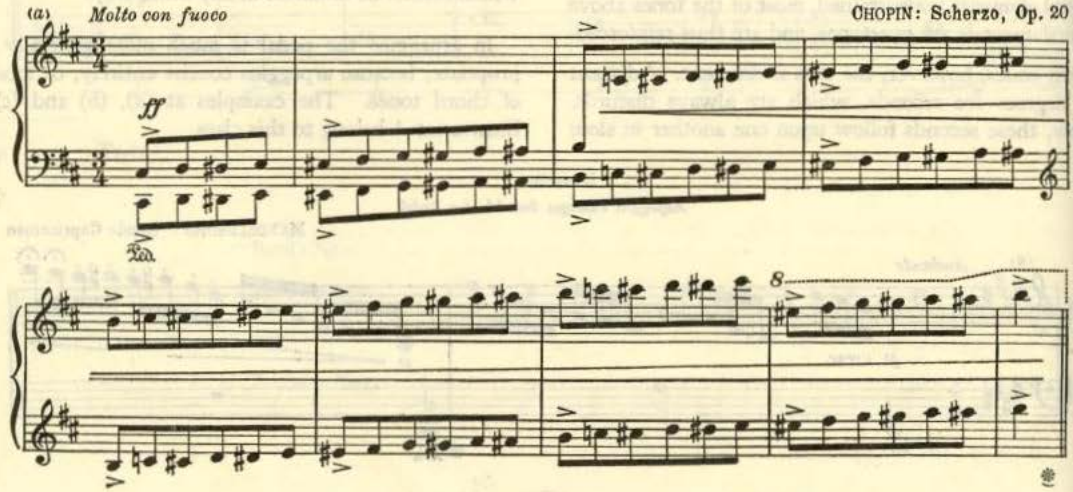


Illustration 2—Continued

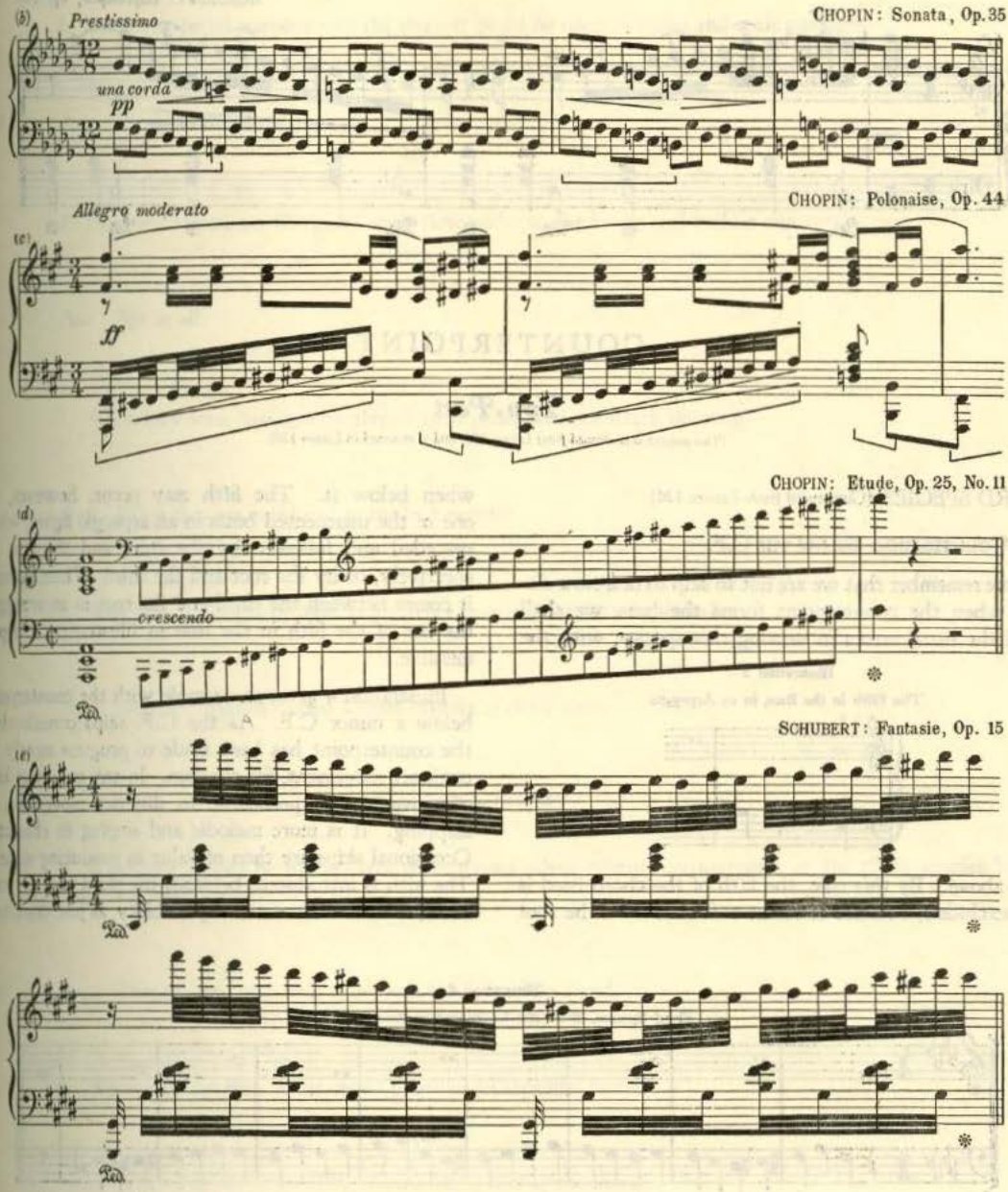
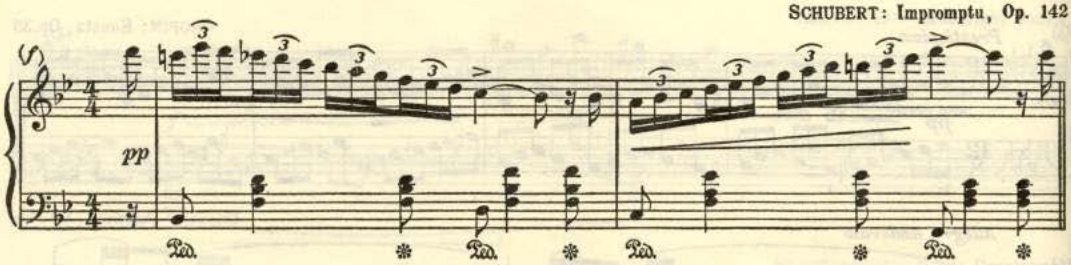


Illustration 2—Continued

SCHUBERT: Impromptu, Op. 142



COUNTERPOINT

Two-Part

(This subject is continued from Lesson 126, and is resumed in Lesson 128)

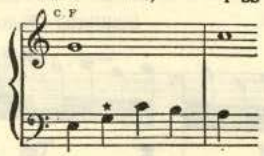
THIRD SPECIES *(Continued from Lesson 126)*

THE COUNTERPOINT BELOW THE C.F.

If we remember that we are not to skip to or from a discord when the counterpoint forms the bass, we shall avoid the usual errors in writing this species, with the

Illustration 3

The Fifth in the Bass, in an Arpeggio

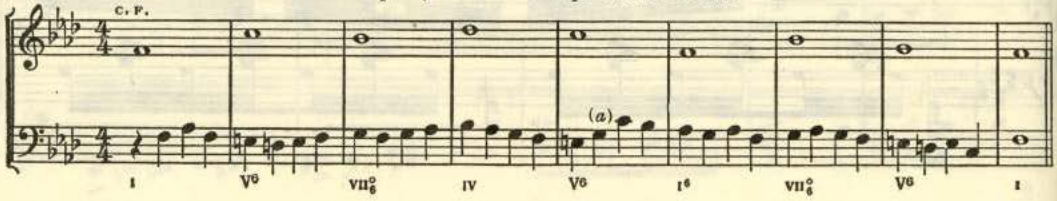


C.F. above. By this rule, the fifth of the chord used is also excluded, because it forms a fourth with the root when below it. The fifth may occur, however, one of the unaccented beats in an arpeggio figure, wh preceded and followed by the third and the root spectively, or by the root and the third. Thus, beca it comes between the third and the root in an arpegg the use of the fifth in the bass in Illustration 3 is missible.

Illustration 4 gives an example with the counterpo below a minor C.F. As the C.F. skips considerab the counterpoint has been made to progress mostly conjunct movement, for contrast. In any case, this k of movement is preferable to disjunct movement, skipping. It is more melodic and singing in charact Occasional skips are then of value in producing varie The fifth is introduced, between the third and the ro at (*a*), to further illustrate its possibility, as just describ

Illustration 4

Third Species, With the Counterpoint Below the C.F.



Marks Possible | Marks Obtained

Test on Lesson 127

INTERPRETATION

1. For what special purpose may the damper pedal be used in scales and scale passages?

10 .... *Ans. For dynamic effects.*

2. How would you use the pedal with slow scales in the lower and middle registers?

10 .... *Ans. Not at all.*

3. When may scale passages be played with pedal without much blurring?

10 .... *Ans. When they are rapid and in the high register.*

4. Why may the pedal be used more freely in arpeggios than in scales?

10 .... *Ans. Because arpeggios consist almost entirely of chord tones.*

COUNTERPOINT

5. What rule should be particularly remembered when writing counterpoint of the third species below the canto fermo?

10 .... *Ans. That we are not to skip to or from the fifth of the chord.*

6. When may the fifth of the chord occur in an arpeggio figure?

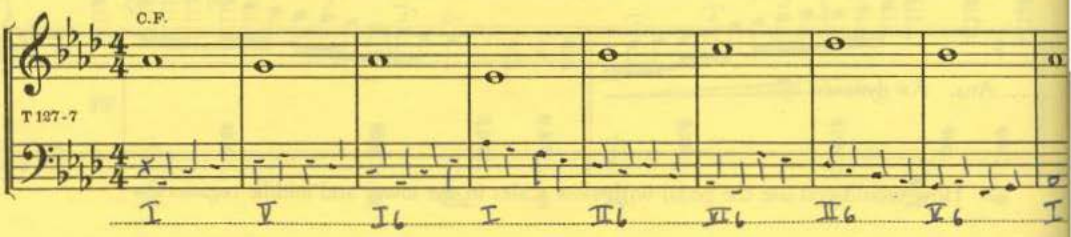
10 .... *Ans. When it comes between the third and the root of the chord.*

Marks Possible | Marks Obtained

COUNTERPOINT—*Continued*

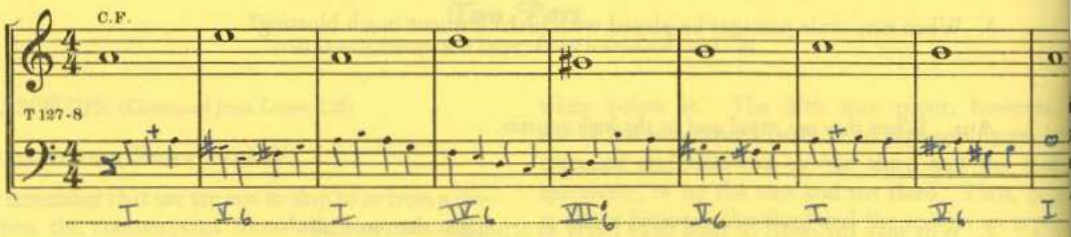
7. Write counterpoint, third species, below the following major canto fermo. Mark the chords.

20 ____ *Ans.*



8. Write counterpoint, third species, below the following minor canto fermo. Mark the chords.

20 ____ *Ans.*



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Teacher's Name.....

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PIANO

LESSON 128

GRADE—GRADUATE A

Subjects of this Lesson: APPRECIATION OF MUSIC · COUNTERPOINT

APPRECIATION OF MUSIC

The Suite and the Rondo—Their Evolution

We have had examples of the recurrence of the opening phrase to form the conclusion of a two-period song, and have mentioned that such a design was suggestive of the three-part form. (See Lesson 29, FORM AND ANALYSIS.)

The three-part form, however, was still more directly traceable to the manner of playing the old dances. These were in two parts, the second a contrast to the first; and after this contrasting section, the first was often repeated. (See Lesson 54, HISTORY.)

THE SUITE

The next step, in the constructional evolution of music, was taken when composers made the experiment of combining dances into Suites. (See Lesson 76, FORM AND ANALYSIS.) These were the first examples of the cyclical idea—a collection of movements. Monotony of tonality prevailed, to be sure, for all the dances were in the same key; but varied rhythmic patterns and piquant phrases afforded such relief from tonal monotony that they possess a charm for our ears even today.

Modern composers have again turned to the suite as an interesting form, with an entirely new significance. A delightful example is the famous *Nutcracker Suite*—a series of descriptive pieces—by Tchaikovsky. The titles are suggestive to the imagination: "Dance of the Bonbon Fairy," "Arabian Dance," "Chinese Dance," etc. MacDowell's Indian suites for orchestra, are good examples of the modern suite; and mention should be made of the *Thunderbird Suite* by Cadman, the various movements being founded on Indian themes. There is an excellent transcription of this suite for the piano. The *Peer Gynt* suites of Grieg, the *L'Arlesienne* suite of Bizet, and Charpentier's *Impressions of Italy* are all noteworthy modern suites, in which the old dance forms are replaced by tone pictures, suggested by the titles adopted.

THE RONDO

A further development of the three-part form is the Rondo (see Lesson 50, FORM AND ANALYSIS), the characteristic feature of which is the continual recurrence of the principal theme, giving the composition unity, while variety is achieved by contrasting episodes.

The old rondo required at least three presentations of the main theme, although there was no limit placed upon the number of repetitions. With three presentations the composition had five parts, the formula being *A B A C A*.

Schumann was exceedingly fond of this five-part rondo form. He employed it in the Scherzo of his First and Second Symphonies; in the third "Romance," Op. 28, for piano; in his "Arabesque," Op. 18; and in Nos. 1, 2 and 3 of the "Nocturnes."

A most interesting example of a rondo, popular for its fascinating melodic line, as well as for its scintillating figuration, is the Finale of Weber's Sonata in C, Op. 24. It is known as "Perpetual Motion." We quote the theme which Weber employs so brilliantly in this Rond (See Illustration 1.)

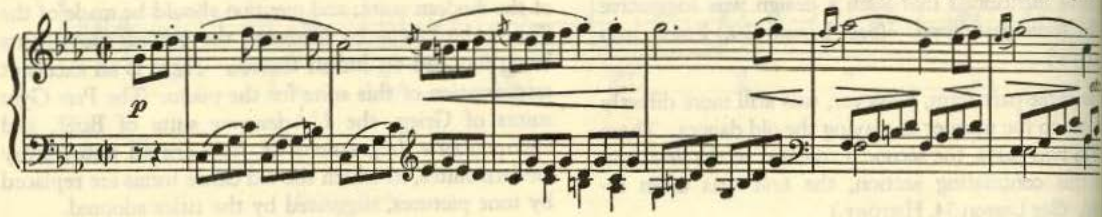
Illustration 1

Theme of the Rondo, "Perpetual Motion"

Beethoven employed the Rondo-Sonata form (see Lesson 75, FORM AND ANALYSIS) in the closing movement of some of his sonatas. This is a form that partakes of the characteristics of the sonata movement structure. The Rondo of his Sonata Op. 13, known as the "Pathe ique," (Composition 660 of this Course), has a sprigh and decisive main theme, although cast in the mi mode. The first six measures are quoted in Illustratio

Illustration 2

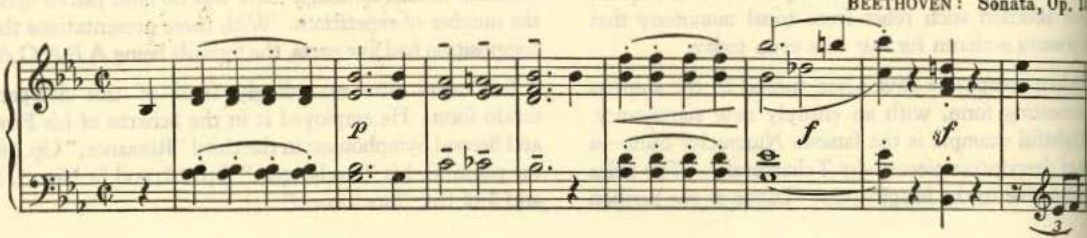
First Theme of a Rondo by Beethoven



The second theme, in E♭, is quite lengthy. The first part of it consists of running passages and triplet figures, and then follows the chord passage quoted in Illustration 3. The second four measures of this passage form a partial repetition of the first four, in the higher octa as will be seen. After ten more measures based the triplet figures just referred to, the main theme C minor reappears, and leads up to a full cadenc

Illustration 3

Part of the Second Theme of the Same Rondo

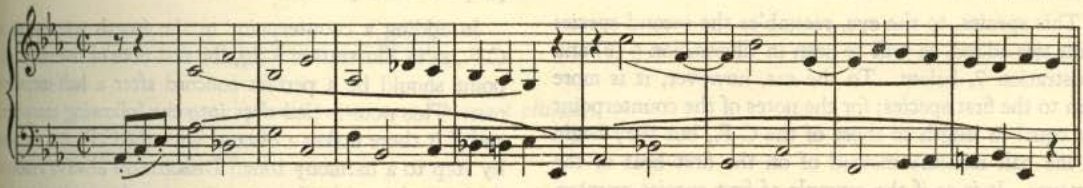


The third theme now follows, forming the middle section, or Episode, required by the rondo-sonata form. It is in A♭, and the opening measures are shown in Illustration 4.

Illustration 4

Third Theme, or Episode, of the Same Rondo

BEETHOVEN: Sonata, Op. 13



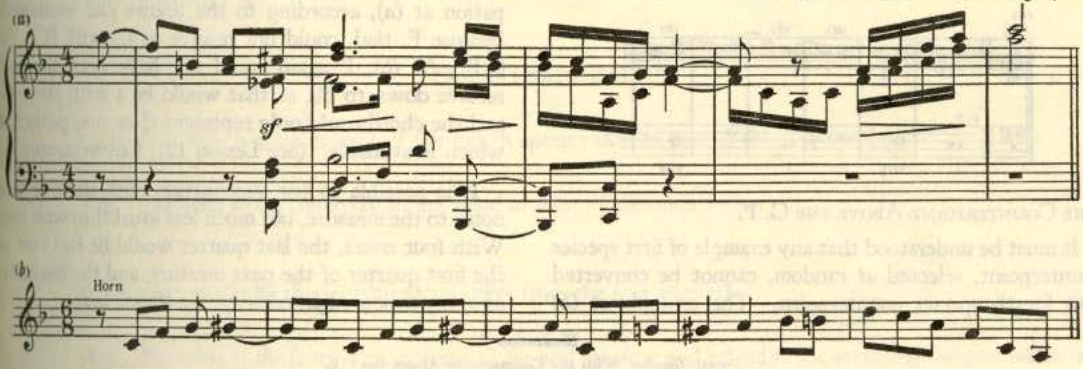
The main theme (in C minor) makes its third appearance forty-two measures later, and is followed by the second theme, now in C major instead of E♭. After this, follows the concluding section, or coda, of the movement, and here the main theme (see Illustration 2) is brought in for the fourth time. A further brief reference to it occurs eight measures from the end, now in the major key of A♭.

Illustration 5 gives, at (*a*) and (*b*), the principal and secondary themes found in Strauss' symphonic poem, *Till Eulenspiegel*, which is considered a fine example of the modern rondo on a large scale:

Illustration 5

Modern Rondo Themes

RICHARD STRAUSS: Till Eulenspiegel



By means of the rondo form, Strauss succeeds in narrating the droll history of Till Eulenspiegel, a rogue of medieval fame. The two themes quoted—in the most manifold and diverse disguises, moods, and situations—pervade the whole composition. It is natural that, in a modern composition of this nature, the spirit of the rondo (that of frequent thematic recurrence), rather than any well-defined form, should characterize the work.

COUNTERPOINT

Two-Part

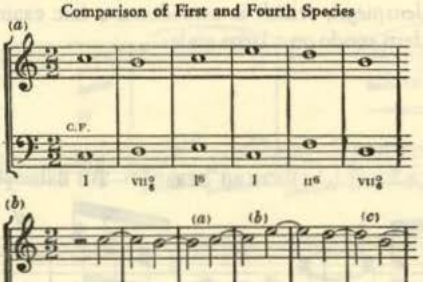
(This subject is continued from Lesson 127, and is resumed in Lesson 129)

FOURTH SPECIES
(Syncopation)

This species, to the eye, resembles the second species with ties added, as will be seen in Illustration 6 (*b*) and Illustration 7, below. To the ear, however, it is more akin to the first species; for the notes of the counterpoint are equal in length to those of the C.F., but they begin at the half measure instead of on the first beat of the measure. It is as if the example of first species counterpoint in Illustration 6 (*a*), had the upper part pushed forward a half measure, so that each whole note had half in one measure, and half in the next. It then appears as in Illustration 6 (*b*), forming syncopation, the essential characteristic of fourth species counterpoint.

Illustration 6

Comparison of First and Fourth Species



THE COUNTERPOINT ABOVE THE C. F.

It must be understood that any example of first species counterpoint, selected at random, cannot be converted into fourth species counterpoint. The example at (*b*) was written first, and then converted into (*a*), for t purpose of comparison.

In adding a counterpoint in the fourth species to C.F., as in Illustration 6 (*b*), the first note of the count point should be a perfect concord after a half-measu rest. This note is tied over into the following measu and if it there makes a discord with the C.F., it resol by step to a harmony tone. Dissonances always reso downwards, with the exception of the leading to which resolves upwards. The chord in which it resol will thus generally be the tonic, as at (*a*) in Illustrati 6 (*b*), but may occasionally be the submediant. If t tied note is a concord in the new measure, it may l to another concord, as at (*b*) and (*c*), in the same ill tration.

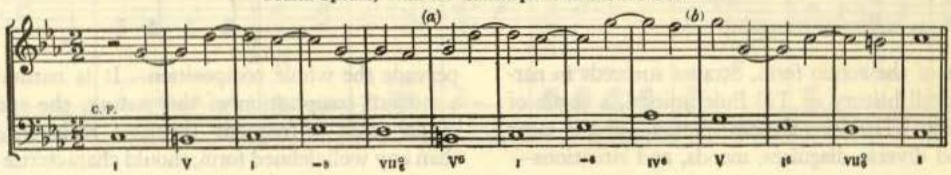
Sometimes, in order to secure a good, smoothly flo ing counterpoint, or to avoid faulty progressions, t syncopation is broken and the second species int polated; but this should be limited to one measure.

Illustration 7 is an example of fourth species Count point in a minor key. It is necessary to break the syn pation at (*a*), according to the license just mention because F, tied, could not resolve to E♭ with B in t C.F. At (*b*), F again could not have been tied a resolve down to E♭, as that would be a sixth above and the chord could only represent I^{6}_{4} or III^{6}, neither which is available. (See Lesson 121, COUNTERPOINT.)

It is possible to use syncopation with three or fo notes to the measure, but much less usual than with tw With four notes, the last quarter would be tied over the first quarter of the next measure, and the resolut of a suspension might come on the second beat.

Illustration 7

Fourth Species, With the Counterpoint Above the C.F.



Marks Possible | Marks Obtained

Test on Lesson 128

APPRECIATION OF MUSIC

1. What form in music grew out of the playing of dances in succession?

7 .... *Ans. The suite.*

2. How was tonal monotony relieved?

7 .... *Ans. By varied rhythmic patterns and piquant phrases.*

3. What is the characteristic feature of the rondo?

8 .... *Ans. The continual recurrence of the principal theme.*

4. How many presentations of the main theme did the old rondo require?

7 .... *Ans. At least three.*

5. Give the formula for a five-part rondo.

8 .... *Ans.* A B A C A

COUNTERPOINT

6. In what way is counterpoint of the fourth species akin to that of the first species?

8 .... *Ans. The notes in the counterpoint are equal to those of the canto fermo.*

7. In what way does the fourth species differ from the first species?

8 .... *Ans. The tones of the fourth species begin at the half measure and extend to the middle of the next measure.*

8. What is the essential characteristic of fourth species counterpoint?

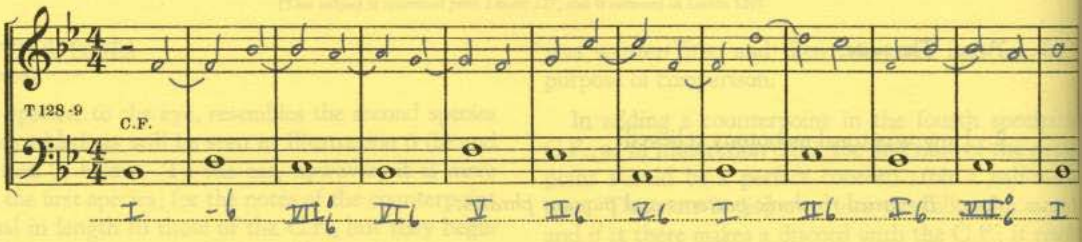
7 .... *Ans. Syncopation.*

Marks Possible | Marks Obtained

COUNTERPOINT—*Continued*

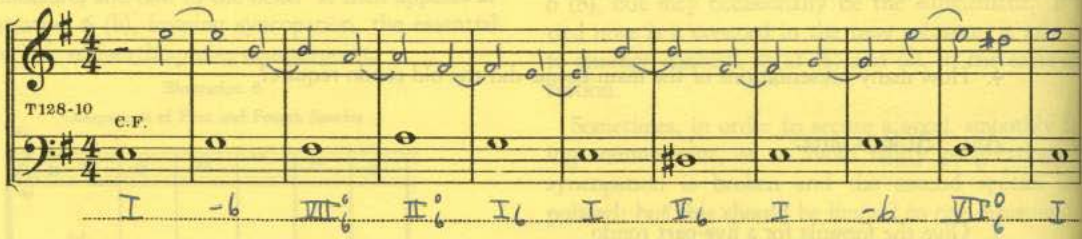
9. Write counterpoint, fourth species, above the following major canto fermo. Mark the chords.

20 ____ *Ans.*



10. Write counterpoint, fourth species, above the following minor canto fermo. Mark the chords.

20 ____ *Ans.*



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PIANO

LESSON 129

GRADE—GRADUATE A

Subjects of this Lesson: INTERPRETATION · COUNTERPOINT

INTERPRETATION

The Pedals

(This subject is continued from Lesson 127, and is resumed in Lesson 131)

THE DAMPER PEDAL *(Continued from Lesson 127)*

TONE COLOR

The term Tone Color, in its narrow meaning, refers to the individual qualities which distinguish the tones produced by various musical instruments. In its broader sense, it refers to that tonal mass and texture, that mixture of tones of various qualities, produced by divers musical instruments playing simultaneously, as in the orchestra.

Tone coloring, as applied to piano playing, is the art of mixing tones of different pitches and intensities so as to produce the desired effects. Hence, beauty in piano playing may sometimes be the result of what has been called "artistic blurring and blending of musical sounds."

This is accomplished by means of the damper pedal.

Excessive pedaling is just as colorless as none at all. So, in alternation with the kind of pedaling used to produce "color", there will be passages of pure harmonic pedaling, or entire omission of pedal.

Harmonic pedaling, or that in which only the constituent parts of a single chord at a time are sustained, represents a rather conventional, primitive, although theoretically correct, type of pedal usage. It must, of course, be employed whenever unadorned chords follow closely upon one another. But this type of piano music represents only a very small part of piano literature. The possibilities of tonal coloring by means of the pedal must be studied wherever florid passages are introduced.

In contradistinction to harmonic pedaling, and to produce this tone color, a kind of pedaling which we shall call "atmospheric pedaling" may be employed. Its scientific justification may be found in the fact that consonant sounds, either by virtue of number or intensity, counteract and neutralize the effect of dissonant sounds, giving quality, or color, as the result.

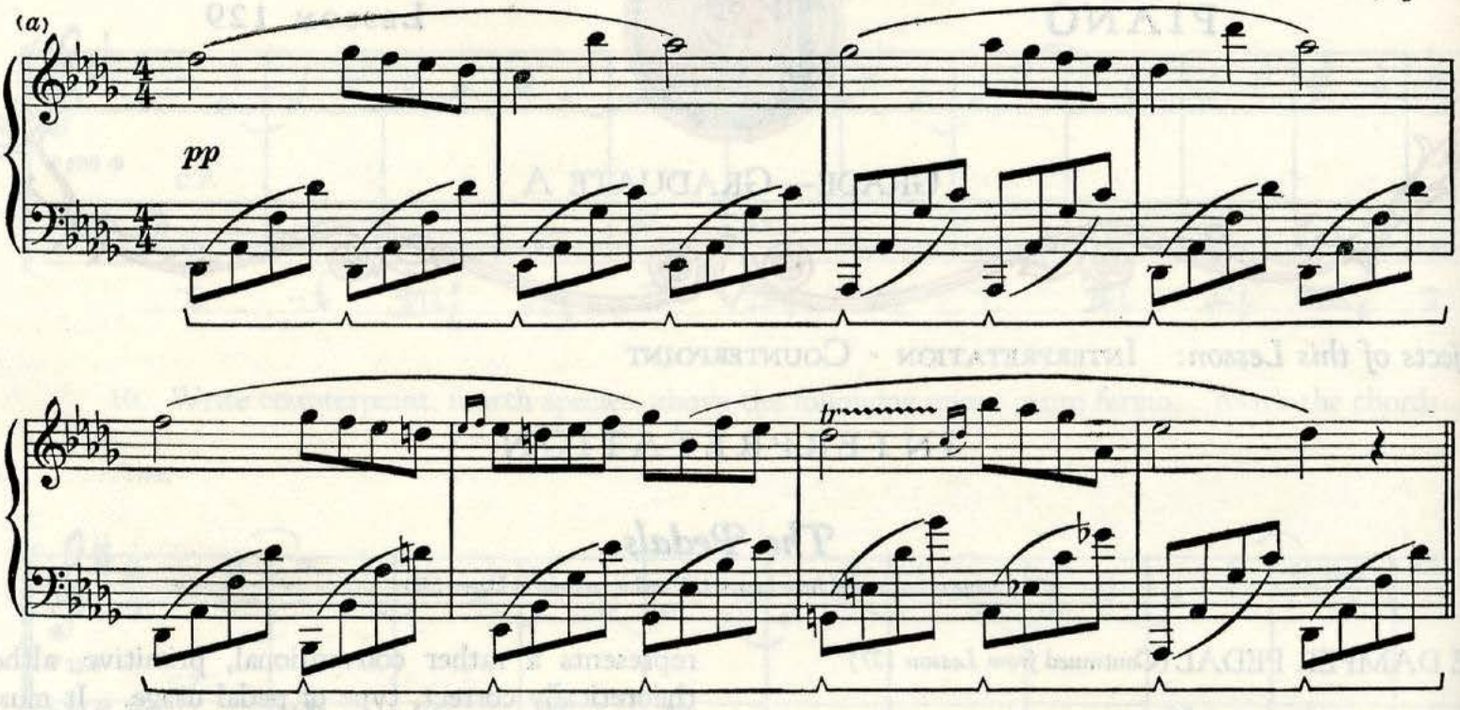
The student must again be reminded that the damper pedal is not the sole means of producing color: for all the subtleties of touch which bring into relief the elements of melody, all the factors of the playing mechanism, must coöperate and be coördinated to produce it.

One of the simplest and most frequent forms of tone coloring produced by the damper pedal is found in the sustaining of passing tones, as in Illustration 1, (*a*), (*b*) and (*c*).

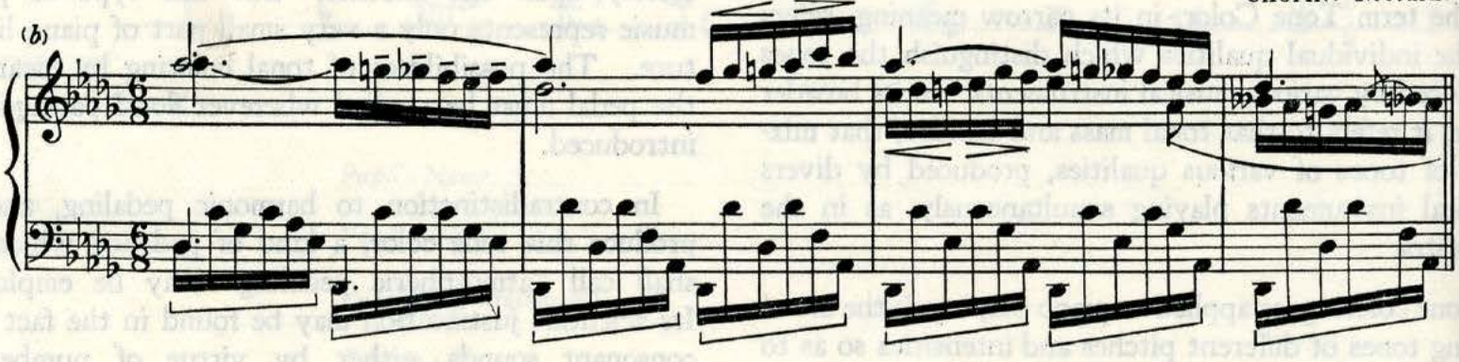
Illustration 1

The Pedal Used to Blend Passing Tones in a Fundamental Harmony

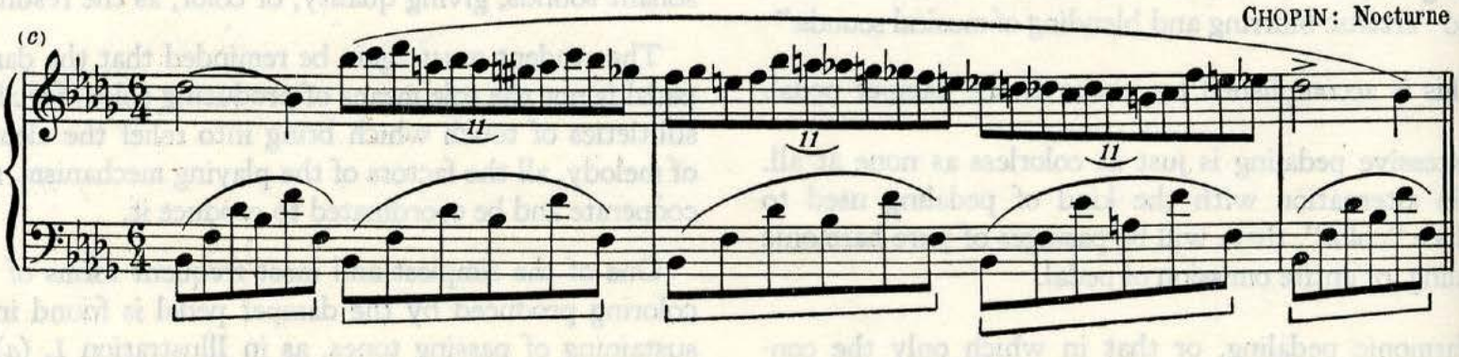
CHOPIN: Sonata, Op. 35



CHOPIN: Nocturne



CHOPIN: Nocturne



In the three examples shown in Illustration 1, the pedal changes are governed by fundamental harmony, and the pedaling is therefore partially harmonic.

Illustration 2 shows, at (*a*), (*b*), (*c*) and (*d*), the more radical types of atmospheric pedaling in which foreign harmonies are sustained and mixed.

Illustration 2

The Pedal Used to Blend Unrelated Harmonies

DEBUSSY: Cloches à travers les feuilles

(*a*)

doucement sonore

Ped.

GANZ: After Midnight

(*b*)

ff

Ped.

quasi tromba

Ped.

RAVEL: Le gibet (The Scaffold)

(*c*)

Ped.

RAVEL: Jeux d'eau

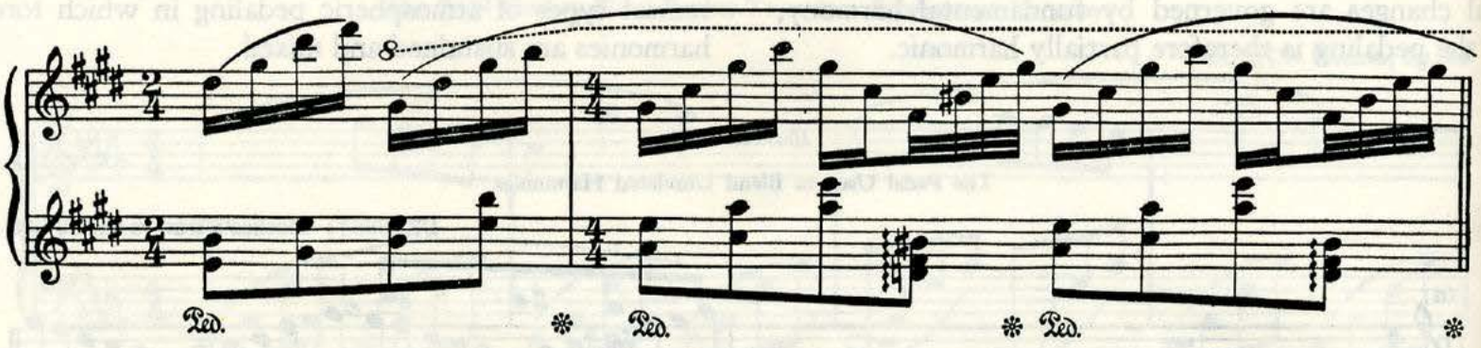
(*d*)

una corda

Ped.

Ped.

Illustration 2—Continued



The use of the pedal to produce "color" is very appropriate in impressionistic music, such as that shown in the foregoing illustration. Modern music abounds in opportunities for this newer type of pedaling.

COUNTERPOINT

Two-Part

(This subject is continued from Lesson 128, and is resumed in Lesson 130)

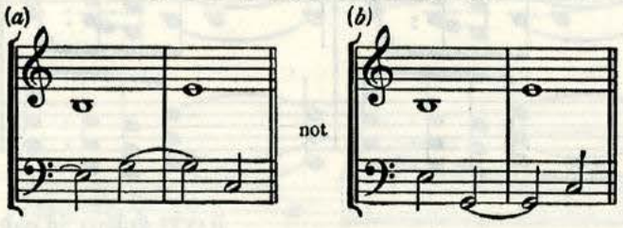
FOURTH SPECIES *(Continued from Lesson 128)*

THE COUNTERPOINT BELOW THE C. F.

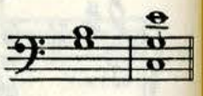
In writing fourth species counterpoint below the C.F., care should be taken to avoid treating the fifth of the chord as harmonic, and leaving it by leap, unless it be a leap down to the root, as at (*a*) in Illustration 3. It should not be allowed to leap up, as at (*b*).

Illustration 3

The Fifth of the Chord in the Bass



The effect of (*a*) corresponds to:



that of (*b*) to:

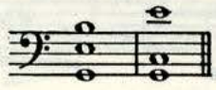
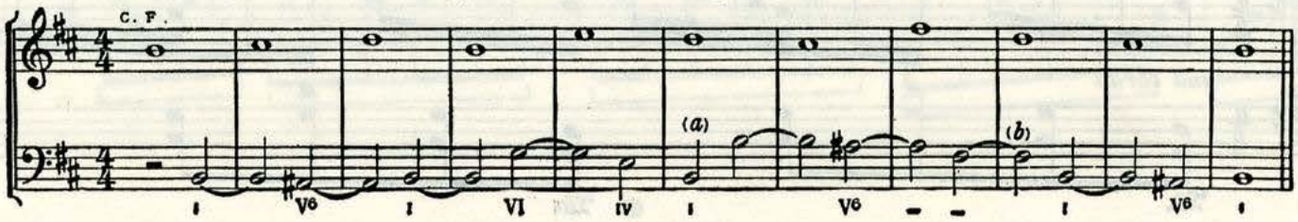


Illustration 4 is an example of the fourth species in a minor key, with the counterpoint below.

It is necessary to break the syncopation only once, at (*a*); and at (*b*) the fifth is held over as harmonic, but is immediately followed by the root. This latter is a practical application of the matter explained above, and shown in Illustration 3.

Illustration 4

Fourth Species, With the Counterpoint Below the C.F.



Test on Lesson 129

Marks Possible | Marks Obtained

INTERPRETATION

1. To what does the term, tone color, refer as applied:

10 ____ (*a*) to different musical instruments? *Ans. Their respective tone qualities.*

(*b*) to orchestral music? *Ans. The tonal mass and texture—the mixture of tones of different qualities produced by different instruments being played simultaneously.*

(*c*) to piano playing? *Ans. The art of mixing tones of different pitches and intensities so as to produce desired effects.*

2. What is atmospheric pedaling?

10 ____ *Ans. Pedaling which sustains passing and other nonharmonic tones, to produce color.*

3. What is harmonic pedaling, and, in general, where is it used?

10 ____ *Ans. That form of pedaling in which only the constituent parts of a single chord are sustained at one time. It is used wherever unadorned chords follow each other closely.*

4. If atmospheric pedaling involves the blending of dissonant sounds, how can the use of such pedaling be scientifically justified?

10 ____ *Ans. Because consonant sounds neutralize the effect of dissonant ones, giving color as the result.*

5. On what, besides pedaling, does tone color in piano playing depend?

10 ____ *Ans. On all the subtleties of touch, and on the appropriate use of all the factors of the playing mechanism.*

Marks Possible | Marks Obtained

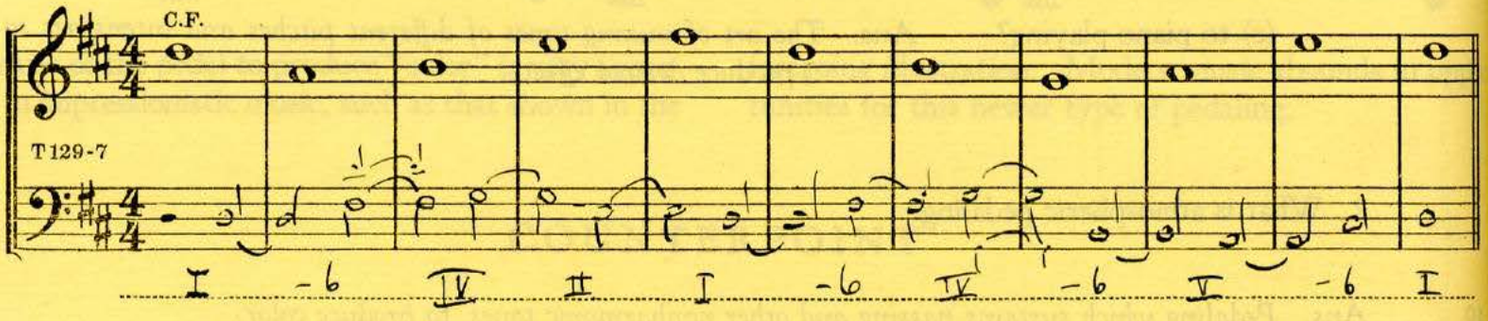
COUNTERPOINT

6. In what case may the fifth of the chord in the bass be treated as harmonic and left by leap?

10 ____ *Ans. When the note that is held over becomes the fifth of the new chord, it may leap down to the root.*

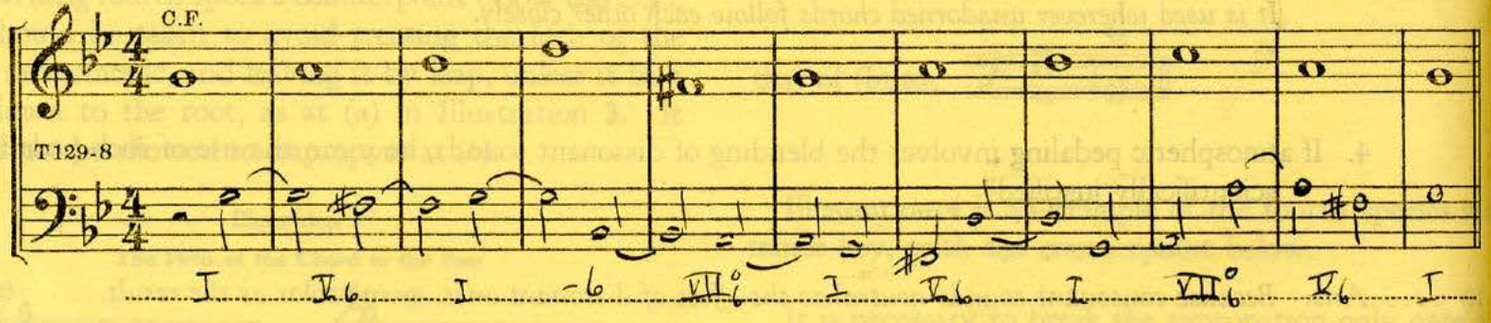
7. Write counterpoint, fourth species, below the following major canto fermo. Mark the chords.

20 ____ *Ans.*



8. Write counterpoint, fourth species, below the following minor canto fermo. Mark the chords.

20 ____ *Ans.*



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Sherwood Music School Courses

PIANO

LESSON 130

GRADE—GRADUATE A

Subjects of this Lesson: APPRECIATION OF MUSIC · COUNTERPOINT

APPRECIATION OF MUSIC

The Period in Larger Compositions

In Lesson 124, APPRECIATION OF MUSIC, we saw that musical expression took early form in the folk-song, with its symmetrical construction in periods and phrases.

We shall now show how the period continued to be the basis of later compositions, and is the foundation of the largest musical works.

The familiar hymn given in Illustration 1 serves as an example of the eight-measure period forming a complete composition, and of the punctuating effect of cadences.

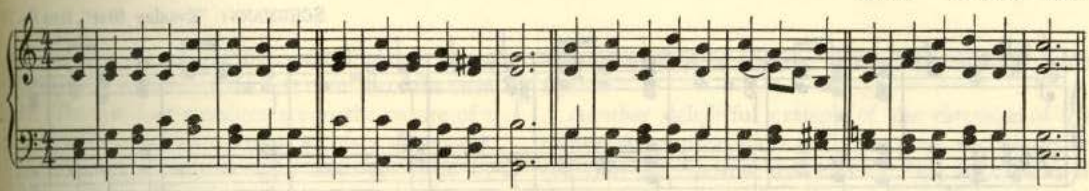
The double bars, used in three places as well as at the end, mark the divisions of the lines of the hymn. They also divide the music into sections and phrases. Each section ends with some form of cadence, those of the first and fourth being perfect authentic in the tonic; that of the second, perfect authentic in the dominant—a very prevalent conclusion for the fore-phrase; and that of the third, a half-cadence in A minor, the relative minor. (See Lesson 57, HARMONY.) The section divisions do not coincide with the bars, as each begins with a fourth beat and ends with a third. (See Lesson 11, GENERAL THEORY.)

Examples of eight-measure periods forming the openings of works in larger form are innumerable. In its subsequent treatment there may be much modification of the theme's regularity; but in initial presentation,

Illustration 1

The Eight-Measure Period Forming a Hymn

CROFT "St. Anne" Tune



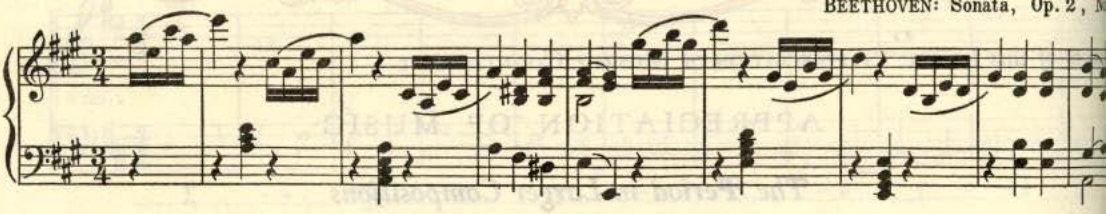
the simple period form appears to be adequate to contain the germ of many of the greatest works, whether for piano, or orchestra, or other selected medium. Let us take for detailed examination of the first period of the Scherzo of Beethoven's Second Sonata for the piano, Op. No. 2. (See Illustration 2.)

At the very beginning, Beethoven introduces generating idea or motive, which contains but five no

Illustration 2

The Eight-Measure Period as the Opening of a Large Work

BEETHOVEN: Sonata, Op. 2, N



and presents the outline of the broken tonic chord. After two repetitions, in different registers and chord positions, we are carried into the key of the dominant by the introduction of D♯; a delightful effect being produced by delaying the resting point, so that the chord of E major is reached on the second instead of on the first beat in the measure. Then follow three successive appearances of the motive, based on the chord of the dominant seventh; and a conclusion is reached in the eighth measure, again with the final chord delayed until the second beat.

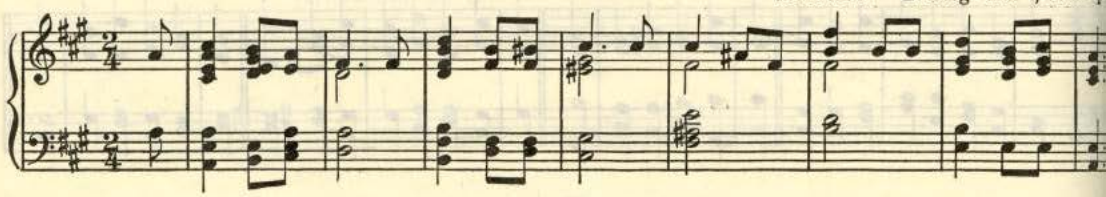
For those who have access to a music library, and wish to see some other illustrations of eight-measure periods setting forth the main idea of the composer at the ginning of large works, the following are sugges Bach, Passacaglia for Organ; Beethoven, Sonata, Op. No. 2, First and Second Movements; Brahms, F Movement of Second Symphony, and Finale of F Symphony; Mozart, Finale of G minor Symphony. also Beethoven's Sonata Pathétique, included in repertoire of this Course as Composition 660.

Illustration 3, taken from Schumann's book of twe eight songs for the young, shows one of the few comp compositions, aside from hymn-tunes, where a mu sentence of eight measures constitutes the entire co sition. (See Lesson 31, FORM AND ANALYSIS.)

Illustration 3

The Eight-Measure Period Constituting a Complete Secular Composition

SCHUMANN: "Evening Star", from Op.



IRREGULARITIES

If this "measuring rod" for the musical sentence, or period, were always adhered to, music would become very stiff and stereotyped. The element of the unexpected must enter in, in order to make variety and sustain interest. Hence, composers long ago began to use both extensions and contractions of the usual eight measures, and some of the very commonly found deviations from type will now be illustrated.

EXTENSIONS

Often a period is enlarged by the repetition of phrases. This method of procedure was employed by the classic composers, and paved the way for the still greater elasticity and flexibility found in the work of the romantic composers.

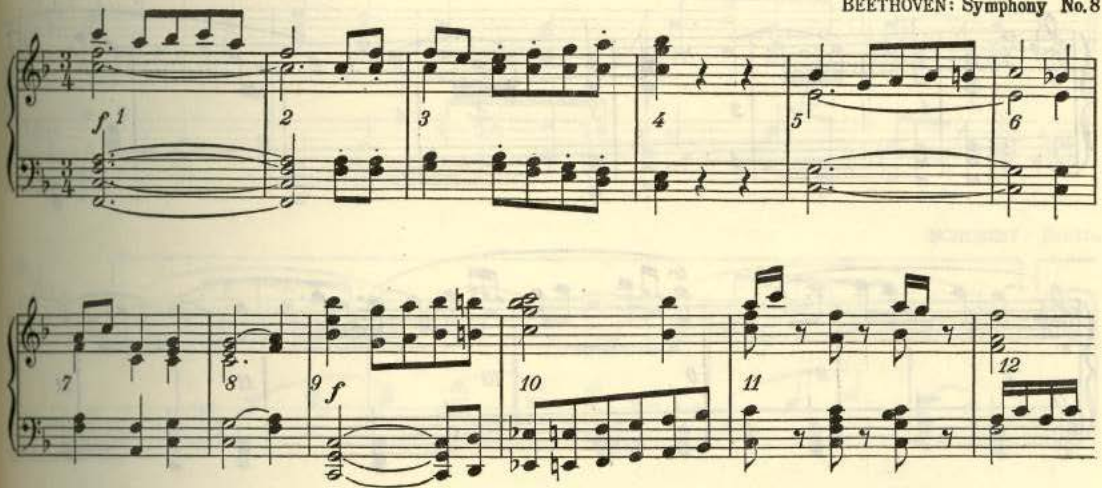
The simplest and perhaps the most frequently used means of enlarging a musical sentence is by the extension of the final cadence. Examples of this abound in the larger forms of composition. (See Illustrations 4 and 5.)

In Illustration 4, the main theme is set forth in an eight-measure period, divided into two four-measure phrases, the first ending on the chord of the dominant seventh. The last four measures are then repeated, with variations in the harmonic support of the theme, and this repetition forms the extension of the period from eight to twelve measures.

Illustration 4

The Eight-Measure Period Extended

BEETHOVEN: **Symphony No. 8**

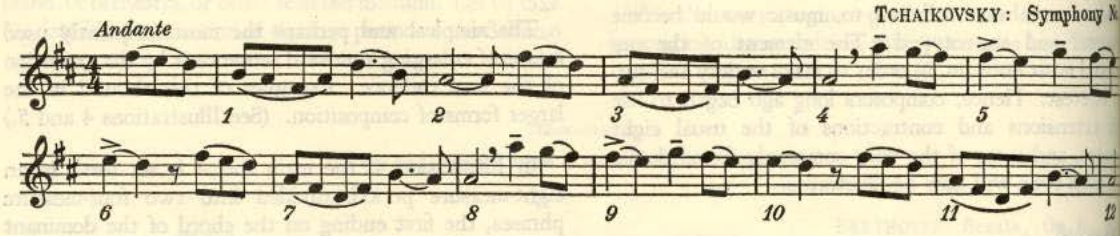


Observe how charmingly the second phrase opens with a rhythmic imitation of the first measure of the main theme. The first four measures are in the nature of a question, and the last four a most satisfactory answer, which Beethoven proceeds to make more emphatic by vigorous repetition. The close of the repetition is given a piquant effect by the use of the little sixteenth note figures.

Another delightful example of the extension of the eight-measure period in exactly the same way, is to be found in the Andante theme in the First Movement of Tchaikovsky's Sixth Symphony. (See Illustration 5.)

Illustration 5

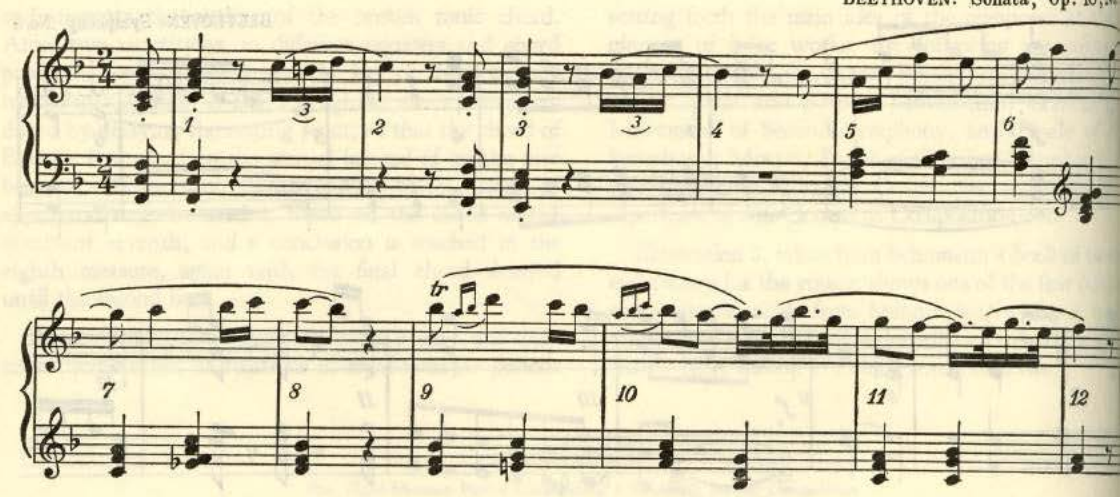
The Eight-Measure Period Extended



These extensions of the eight-measure period by repetition are easily distinguishable from the twelve-measure period consisting of three four-measure phrases. An example of the latter is given in Illustration 6.

Illustration 6

A Twelve-Measure Period



In this twelve-measure period, the three four-measure phrases differ materially from one another in melodic outline. The third and fourth measures prolong the chord of the dominant seventh; in the eighth measure, the music makes a partial halt on the B♭ chord; but this in no way forms the conclusion of an eight-measure period. Only in the twelfth measure do we arrive at the tonic through the medium of an extended per cadence, which plainly ends the period at that point.

Measures 9-12 cannot, in this case, be considere simple extension, because they are in no way a repeti of previous measures, as were the final phrases in Il trations 4 and 5. In each of these illustrations there tonic cadence in the eighth measure.

FIVE AND THREE-MEASURE PHRASES

Sometimes an extra measure is found in each of several consecutive phrases, producing a five-measure rhythm. (See Lesson 17, FORM AND ANALYSIS.) The device occurs frequently in the works of Schubert and Brahms.

An excellent example by each of these composers is given in Illustration 7 at (*a*) and (*b*). In the Brahms example, each phrase seems to consist of a section of three measures followed by a section of two measures; while in the Schubert extract this construction is reversed.

Illustration 7

Five-Measure Phrases

BRAHMS: St. Anthony Chorale

(a)

Five Measures

Five Measures

SCHUBERT: Sonata

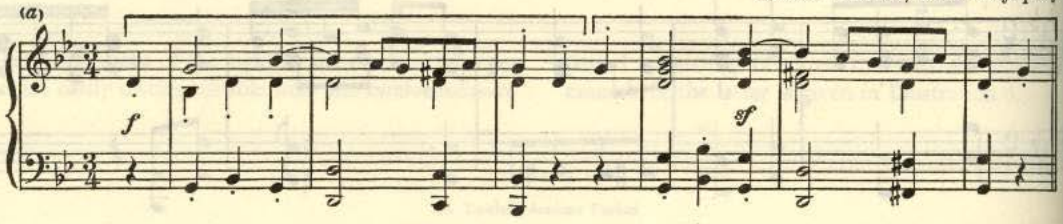
(b)

Instead of adding an extra measure to a phrase, composers sometimes eliminate a measure, thus making a three-measure phrase. This is a prevailing characteristic of both Scotch and Hungarian music. Mozart used the form in the minuet of his G minor Symphony, as sho in Illustration 8 (*a*); and an example from Stillm Kelley's great dramatic oratorio, *Pilgrim's Progress*- modern classical work—is found in Illustration 8 (*b*)

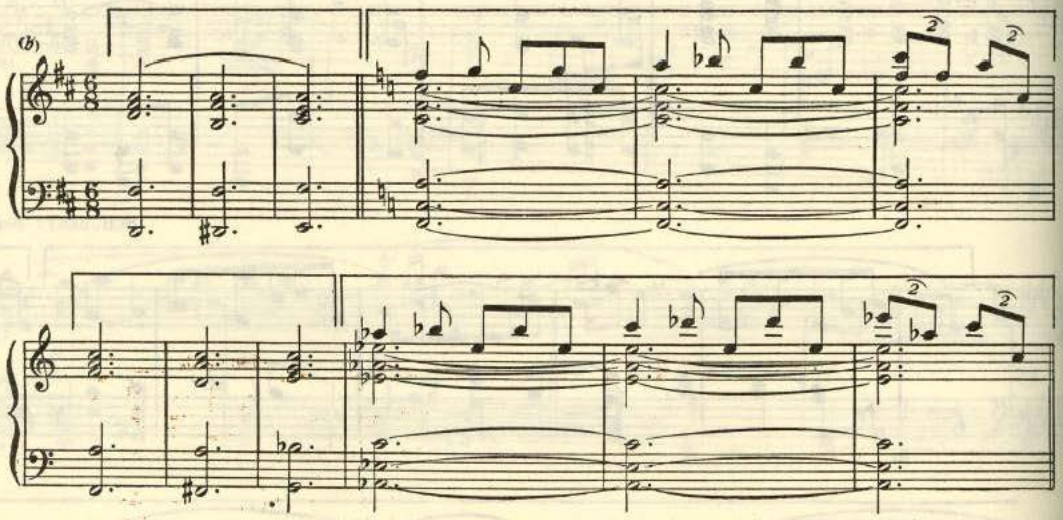
Illustration 8

Three-Measure Phrases

MOZART: Minuet, G minor Symphony



STILLMAN-KELLEY: Pilgrim's Progress



It has now been shown that regularity of phrase and period lengths is not as the laws of the Medes and Persians—invariable. We must, nevertheless, realize that music tends to move in symmetrical groups, and that when a composer chooses to vary this symmetrical arrangement, he does it to gain certain effects. Afte basic principle has been established, a principle wh makes for symmetry and balance, variety of treatm and adornment of detail may consistently follow, b only at the dictates of sound musical taste.

COUNTERPOINT

Two-Part

(*This subject is continued from Lesson 129, and is resumed in Lesson 131*)

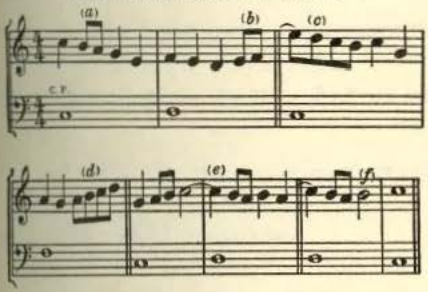
FIFTH SPECIES
(Florid Counterpoint)

This is the most useful species of all, as it is more nearly related to actual composition, in the use of notes of various lengths, including eighth notes. These embellishments give it the name "florid."

The first note of the counterpoint should be a perfect concord, and should be preceded by a quarter or half rest. Two eighth notes should be used only on the second or fourth beats, as in Illustration 9, at (*a*) and (*b*). There must be no skip between the eighth notes, or after the second one. It is also best to take the first eighth note by step.

Illustration 9

Devices of Fifth Species Counterpoint



Four successive eighth notes may be used on the first (*c*) or the second (*d*) half of the measure. In the former case the first eighth note is usually tied. Not more than four eighth notes should be used successively, and it should be remembered that the use of eighths is for the embellishment of the slower moving melodic outline, and is not the reduction of the melody to notes of smaller denomination. Hence, passages which are perfectly legitimate in quarter notes are inadmissible for eighths, such as arpeggios and skips in general. If admitted at all, the most favorable places for skips, with four eighth-note groups, is before the first or after the last, but not both; and, with the ornamental resolution of a suspension, between the first and second, as in the sixth measure of Illustration 10 (*b*), below.

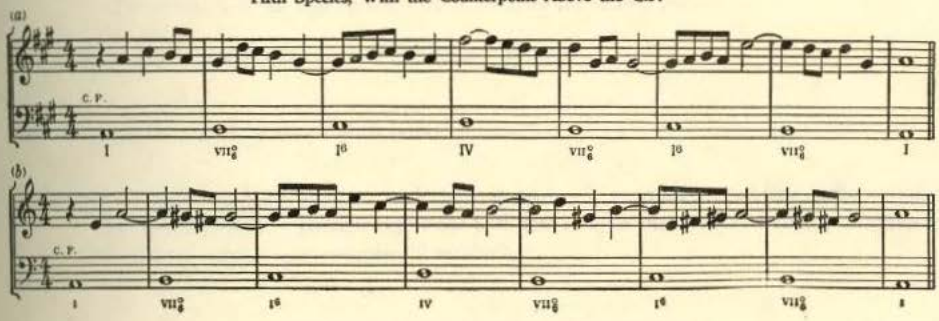
When a long note at the end of a measure follows shorter notes, it should be tied over as at (*e*), in Illustration 9, except at the cadence (*f*), where it, of course, cannot be tied. The second of two tied notes may be equal to, or shorter than, the first (*e*), but must not be longer.

THE COUNTERPOINT ABOVE THE C.F.

Illustration 10 shows, at (*a*) and (*b*), two examples in florid counterpoint with the counterpoint above the C.F., that at (*a*) being in the major, and that at (*b*) in the minor key. The same C.F. has been used for both, with a change of mode (major to minor). The student should carefully observe the practical application of the principles illustrated above.

Illustration 10

Fifth Species, With the Counterpoint Above the C.F.



Marks Possible | Marks Obtained

Test on Lesson 130

APPRECIATION OF MUSIC

1. What part does the period play in the composition of large musical works?

8 .... *Ans. It is the foundation.*

2. How is the regularity of the period sometimes changed by composers in order to make variety and sustain interest?

8 .... *Ans. By using both extensions and contractions of the usual eight measures.*

3. Give two ways by which a period may be enlarged.

8 .... *Ans.* [*Any two of these.*] *By the repetition of phrases; by the extension of the final cadence; by five-measure phrases.*

COUNTERPOINT

4. Why is fifth species counterpoint the most useful of all?

8 .... *Ans. Because it has notes of various lengths, and is thus more nearly related to actual composition.*

5. What other name is given to counterpoint of the fifth species?

8 .... *Ans. Florid counterpoint.*

6. Give three rules concerning the use of two eighth notes in succession.

12 .... *Ans.* 1. *They should be used only on the second or the fourth beats.*

2. *There should be no skip between them, or after the second one.*

3. *It is also best to take the first eighth note by step.*

7. How should four successive eighth notes be used?

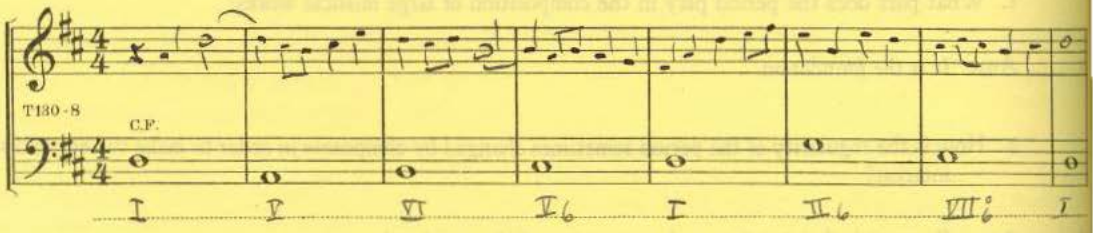
8 .... *Ans. At the beginning of the measure with the first note tied, or on the second half of the measure. Skips are best avoided, but are possible before the first note or after the last (not both); and between the first and the second notes, in an ornamental resolution.*

Marks Possible | Marks Obtained

COUNTERPOINT—*Continued*

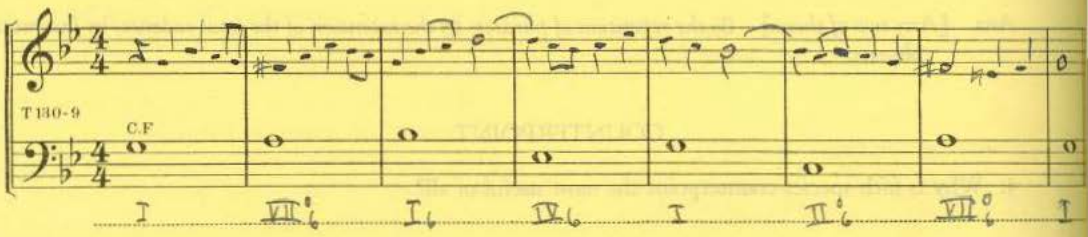
8. Write counterpoint, fifth species, above the following major canto fermo. Mark the chords.

20 .... *Ans.*



9. Write counterpoint, fifth species, above the following minor canto fermo. Mark the chords.

20 .... *Ans.*



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Mid-Grade Test following Lesson 130

INTERPRETATION

1. (L. 123) What is the commonest function of the damper pedal?

5 .... *Ans.* *The production of legato effects of all kinds.*

2. (L. 125) What is meant by simultaneous pedaling?

5 .... *Ans.* *The depression of the pedal simultaneously with the beat.*

3. (L. 125) Name a "special effect" resulting from the use of simultaneous pedaling.

5 .... *Ans.* *A subtle accent produced by the increase of resonance.*

4. (L. 127) Under what conditions may the pedal be used in scales?

5 .... *Ans.* *When the scales are rapid and in the higher registers.*

5. (L. 129) Explain what is meant by atmospheric pedaling.

5 .... *Ans.* *The artistic blurring and blending of musical sounds, sustaining passing tones, and mixing foreign harmonies.*

APPRECIATION OF MUSIC

6. (L. 122) What element of music developed from

5 ....

(*a*) the drum stage? *Ans.* *Rhythm.*

(*b*) the pipe stage? *Ans.* *Melody.*

(*c*) the lyre stage? *Ans.* *Harmony.*

Marks Possible | Marks Obtained

APPRECIATION OF MUSIC—*Continued*

7. (L. 126) Write rhythms corresponding to the following meters:

5 ____

(*a*) Trochaic. *Ans.*

(*b*) Spondaic. *Ans.*

(*c*) Dactyllic. *Ans.*

(*d*) Iambic. *Ans.*

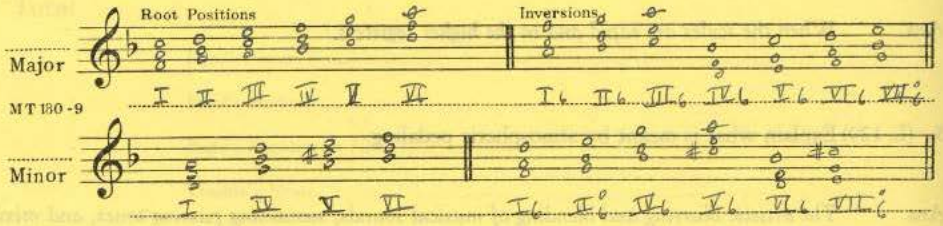
COUNTERPOINT

8. (L. 130) How is a twelve-measure period distinguished from an eight-measure period extended to twe measures?

5 ____ *Ans.* *The former has three four-measure phrases differing materially from one another in melodic out while the latter has a repetition of the last four measures.*

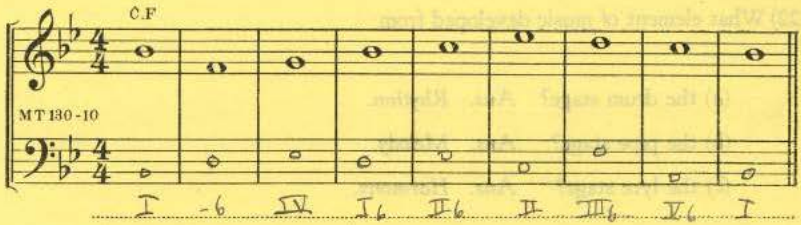
9. (L. 121) Write the chords available, in strict counterpoint, in the major and minor keys having signatur one flat. Name the keys and mark the chords and inversions.

10 ____ *Ans.*



10. (L. 122) Write counterpoint, first species, below the following major canto fermo. Mark the chords

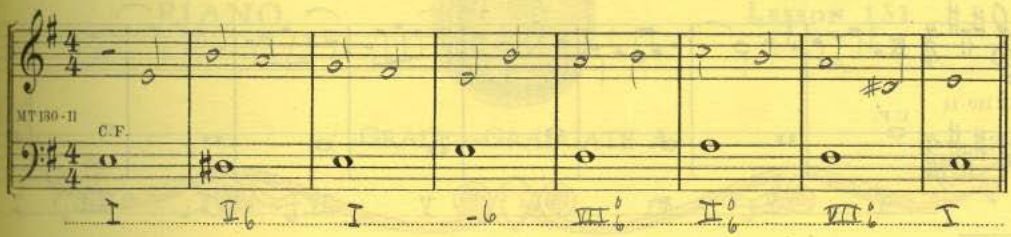
10 ____ *Ans.*



COUNTERPOINT—*Continued*

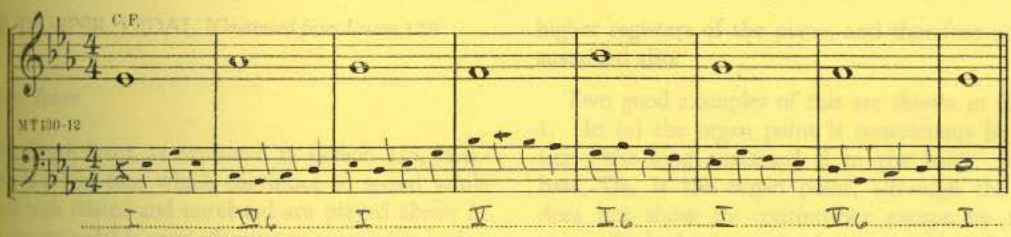
11. (L. 124) Write counterpoint, second species, above the following minor canto fermo. Mark the chords

10 .... *Ans.*



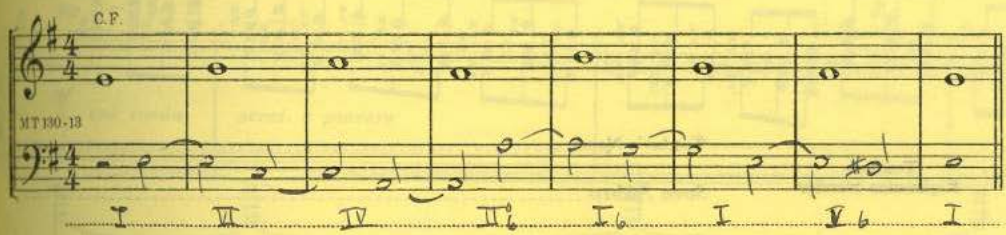
12. (L. 127) Write counterpoint, third species, below the following major canto fermo. Mark the chords

10 .... *Ans.*



13. (L. 129) Write counterpoint, fourth species, below the following minor canto fermo. Mark the chords

10 .... *Ans.*

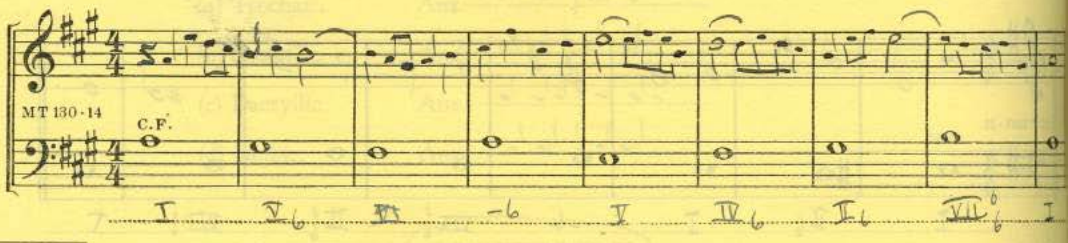


Marks Possible | Marks Obtained

COUNTERPOINT—*Continued*

14. (L. 130) Write counterpoint, fifth species, above the following major canto fermo. Mark the ch

10 ____ *Ans.*



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Sherwood Music School Courses

PIANO

LESSON 131

GRADE—GRADUATE A

Subjects of this Lesson: INTERPRETATION - COUNTERPOINT

INTERPRETATION

The Pedals

(This subject is continued from Lesson 129, and is resumed in Lesson 133)

THE DAMPER PEDAL *(Continued from Lesson 129)*

ORGAN POINT

The Organ Point, as explained in Lesson 115, HARMONY, is a bass tone which continues to sound while chords both related and unrelated are played above it. The damper pedal is very effective in sustaining such a bass tone when the changing chords above it are in the higher registers of the piano, and therefore not unduly sustained also.

Two good examples of this are shown in Illustration 1. In (*a*) the organ point is conspicuous by its notation—the long sustained E in the bass. In (*b*) the bass, D♭, is the organ point, although the notation does not show its continuance except by the pedal sign. In both cases, the harmonies played above the organ point are in the high or medium registers.

Illustration 1

Organ Point Sustained by Damper Pedal

LESCHETIZKY: Barcarolle, Op. 39, No.1

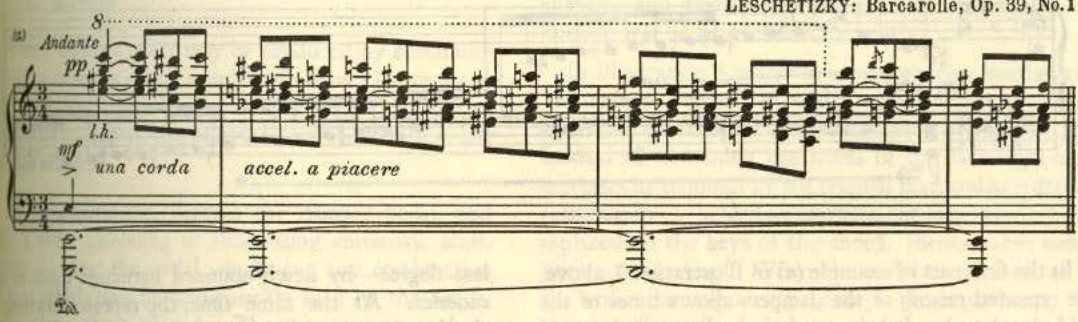
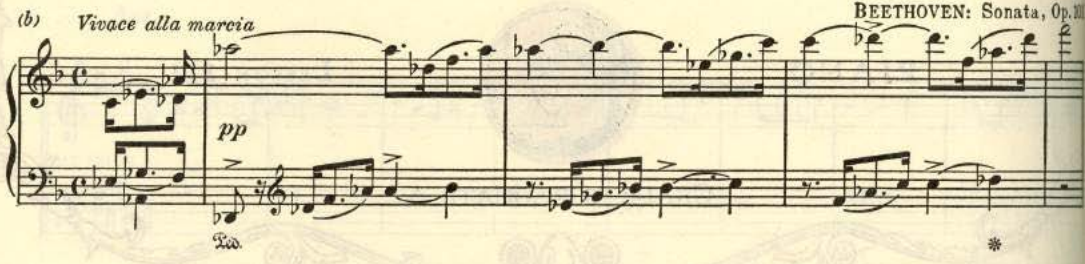


Illustration 1—Continued

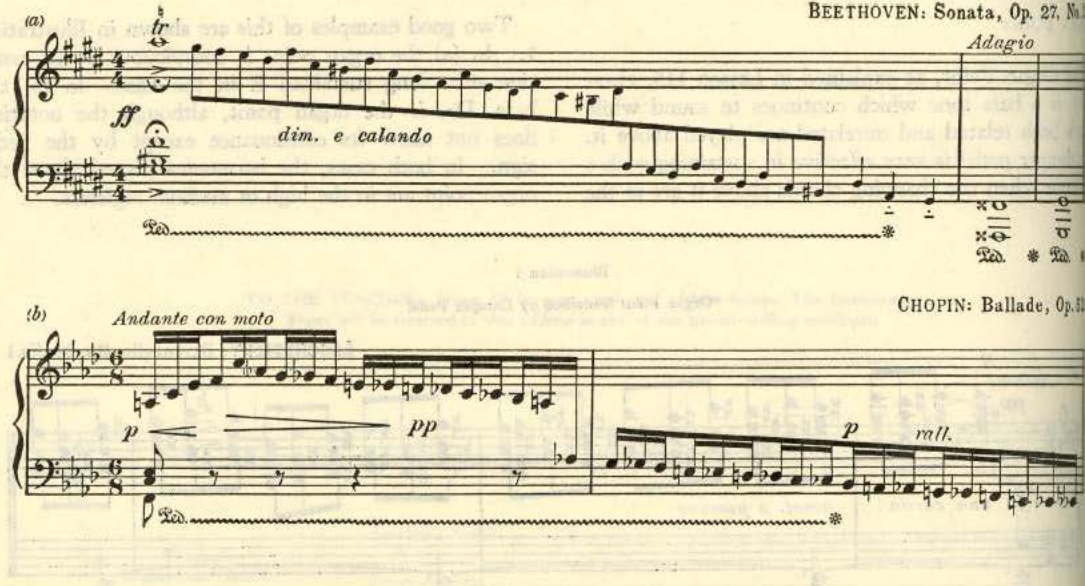


PEDAL SHAKE, OR TRILL, FOR DIMINUENDO

The term, Pedal Shake, is applied to the continuous quick raising and lowering of the damper pedal. The tones are thereby only partially sustained, and a diminuendo effect is produced. The momentary raisings of the pedal serve also to eliminate tonal confusion in p sages like those shown in Illustration 2, without tirely damping the fundamental harmonies. This of the pedal is indicated by the usual trill sign—a wa line—following the pedal mark. (See Illustration

Illustration 2

The Pedal Trill

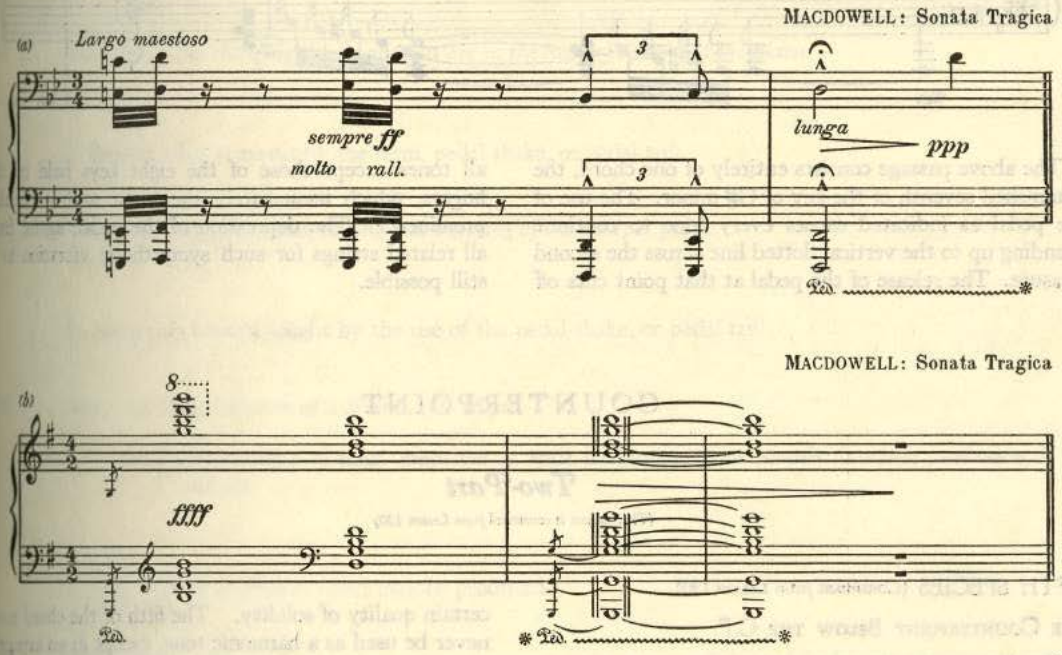


In the first part of example (*a*) in Illustration 2, above, the repeated raising of the dampers allows tones of the held chord to be slightly reinforced—but to a less and less degree—by newly-sounded harmonic tones in cadenza. At the same time, the repeated lowerin the dampers cuts off nonharmonic tones.

Interesting diminuendo effects are also possible on long-sustained concluding chords or tones, by slowly raising and lowering the pedal while the keys are kept depressed. Illustration 3 gives two instances where such a use of the pedal is effective. The same trill sign is used as for the more rapid raising and lowering of the pedal. The ear must be the guide as to appropriate rate of movement.

Illustration 3

Slow Pedal Trill for Final Diminuendo



AEOLIAN EFFECTS

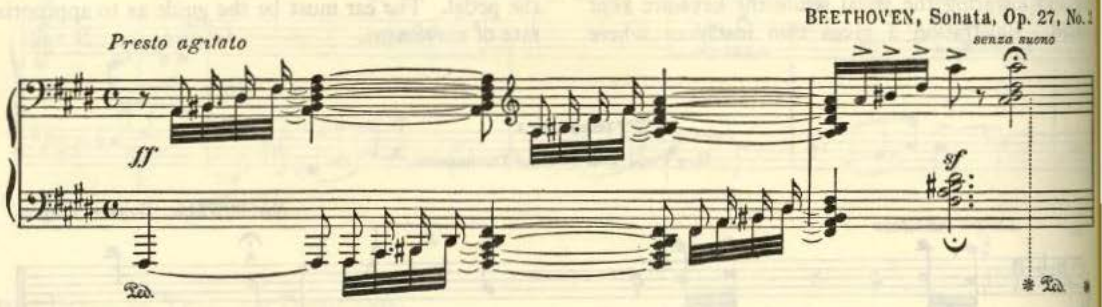
A very unusual effect may be produced by sustaining arpeggios or scales over a number of octaves by means of the pedal, and then singling out such keys as may be conveniently depressed, silently, and held after the pedal is released.

As an experiment, depress the damper pedal, and play a rapid ascending or descending chromatic scale. Before releasing the pedal, single out any combination of keys which may be conveniently held by the hands, from among those played. Then depress these keys silently, and release the pedal. The chord you are holding will be heard sounding faintly.

In Illustration 4 is shown a passage from Beethoven's "Moonlight Sonata" in which some players introduce an aeolian effect in the manner indicated by the notation. Instead of sustaining the notes of the last right-hand arpeggio, as required by the original text, and as is done in each case in the preceding measure, the fingers are silently replaced on the keys of the chord. (*Senza suono* means without sounding.) When the pedal is released, all of the still vibrating strings, except those producing this chord, will be damped.

Illustration 4

An Aeolian Effect



The above passage consists entirely of one chord, the diminished seventh of the key of C♯ minor. The use of the pedal as indicated causes every tone to continue sounding up to the vertical dotted line across the second measure. The release of the pedal at that point cuts off all tones except those of the eight keys held by t fingers, which immediately stand out with a pecul prominence. The depression of the pedal, again, fr all related strings for such sympathetic vibration as still possible.

COUNTERPOINT

Two-Part

(This subject is continued from Lesson 130)

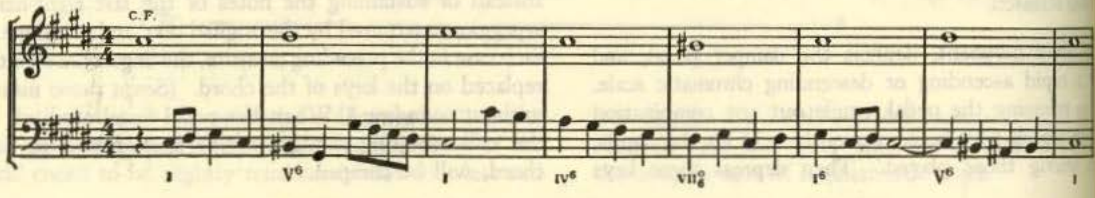
FIFTH SPECIES *(Continued from Lesson 130)*

THE COUNTERPOINT BELOW THE C.F.

Florid counterpoint below the C.F., although in general the same as when it is above, demands less melodiousness, as it forms the bass, and must possess a certain quality of solidity. The fifth of the chord m never be used as a harmonic tone, except in an arpeg figure, as explained in Lesson 127, COUNTERPOINT. T following example in minor (see Illustration 5) sho the addition of a counterpoint below the C.F.

Illustration 5

Fifth Species, With the Counterpoint Below the C.F.



Test on Lesson 131

INTERPRETATION

1. What is an organ point?

10 .... *Ans. A bass tone which continues to sound while chords both related and unrelated are played above it.*

2. When may the damper pedal be used for organ point?

10 .... *Ans. When the changing chords above it are in the higher registers of the piano.*

3. Explain what is meant by the term, pedal shake, or pedal trill.

10 .... *Ans. The continuous quick raising and lowering of the damper pedal.*

4. Name two objects sought by the use of the pedal shake, or pedal trill.

10 .... *Ans. (a) The production of a diminuendo effect.*

(b) The elimination of tonal confusion in scale passages without entirely damping fundamental harmonies.

5. Explain how an aeolian effect may be produced.

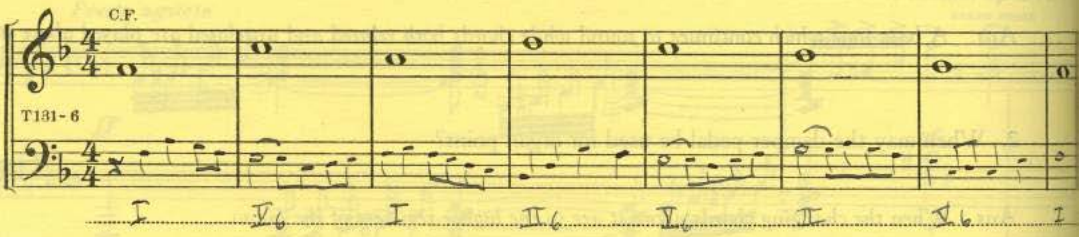
10 .... *Ans. Sustain arpeggios or scales over several octaves by means of the pedal; depress certain selected keys silently, and hold them after releasing the pedal.*

Marks Possible | Marks Obtained

COUNTERPOINT

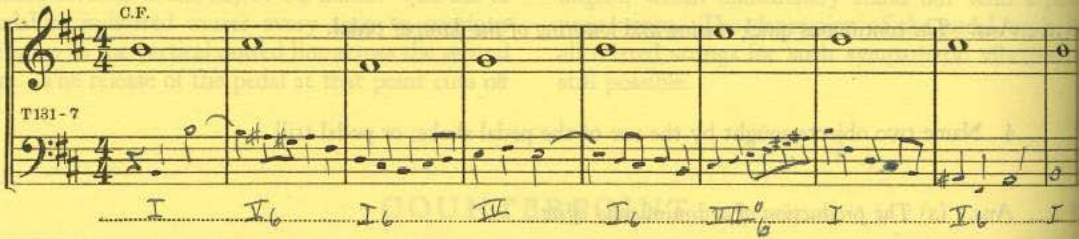
6. Write counterpoint, fifth species, below the following major canto fermo. Mark the chords.

25 ____ *Ans.*



7. Write counterpoint, fifth species, below the following minor canto fermo. Mark the chords.

25 ____ *Ans.*



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PIANO

LESSON 132

GRADE—GRADUATE A

Subjects of this Lesson: APPRECIATION OF MUSIC - COUNTERPOINT

APPRECIATION OF MUSIC

Polyphony

In our recent study of folk music (see Lesson 124, APPRECIATION OF MUSIC), we have observed that this spontaneous musical expression, while apparently not dominated by formal rules, yet manifests many principles of the greatest value to the technical student. There are evidences of a leaning towards balance and symmetry of construction, and prophetic promise of the great arts of modulation, transposition, and imitation.

The secular music of medieval times was long viewed askance by the learned church musicians who slowly evolved the basic principles of polyphony. Folk-songs and folk dances were considered lowly and vulgar. Moreover, music with but a single melody seemed unsuitable for groups of voices. Therefore, ecclesiastic musicians sought to evolve many-voiced music, in which various parts might be individualized.

As the human voice was the most valuable instrument for musical expression, composers turned all their attention to the formation of a style in which several independent vocal melodies might be woven together.

In the tenth century, a crude attempt known as *Organum* came into use. (See Lesson 57, HISTORY.) Groups of singers sang in parallel fifths, fourths and octaves. Then, later on, another experiment was made —that of the systematic repetition of a form of canon called a Round. (See Lesson 61, HISTORY.) A very early example of the Round is the six-part song, "Sumer is icumen in," the opening measures of which are given in Lesson 69, HISTORY. Doubtless such imitative repetition of a theme was first necessitated, to some extent, by the fact that the days of printed music were still far off. Everything had to be either written out by hand, or transmitted orally; so the singing of these rounds became merely a matter of learning the theme, and "joining in," from memory, at the proper moment.

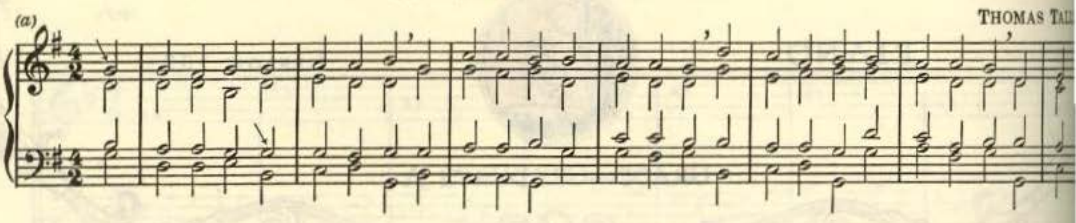
CANON

This systematic, imitative repetition developed into other varieties of the canon, and into the fugue. An early example of a canon, still found in the church hymn books, and quite familiar, is a tune by Tallis, in which the tenor follows the soprano in strict canonic imitation, one measure later. Probably but a small proportion of those who sing the well-known hymn have any idea of its scientific construction. For the sake of historical interest, as well as for illustrative purposes, we give this canon in Illustration 1 (*a*). It is in two voices, the other two parts being free.

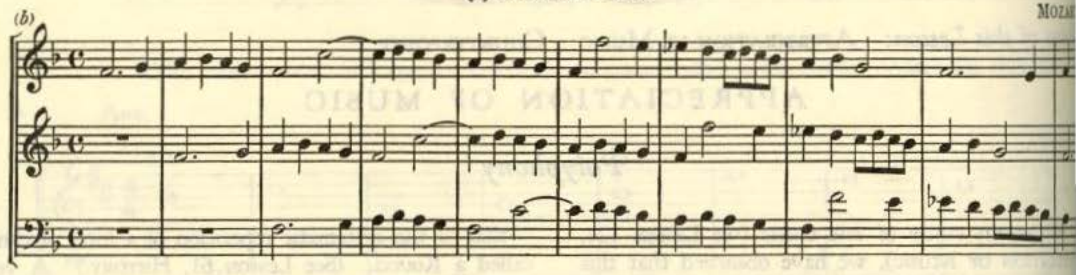
As an example of the classic strict canon, without any free parts, Illustration 1 (*b*) presents a canon in

Illustration 1

(a) A Hymn-Tune With Two Parts in Canon



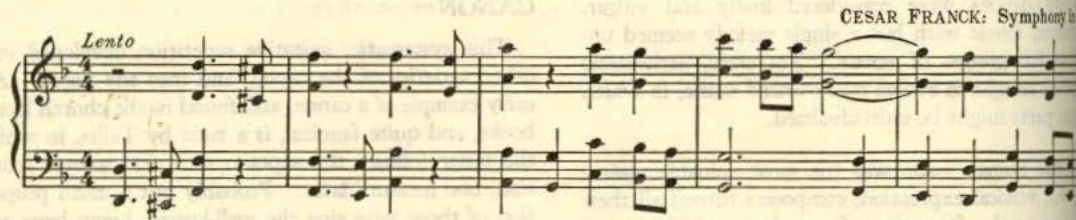
(b) A Three-Part Canon



three voices, with the leading voice imitated by the others at the unison and at the octave below, respectively. Although the strict canon is in comparatively infrequent use among modern composers, canonic imitation is well-nigh indispensable in large compositions, and the pages of modern symphonic literature are filled with in erable examples. Such composers as Franck, D and Brahms make abundant use of canonic imita Illustration 2 shows a passage from the Franck phony in D minor.

Illustration 2

Passages of Canonic Imitation



In organ literature, also, instances of canonic imitation abound, the organ's wide range of tonal and dynamic contrasts being well suited to this style of composition. Guilmant's Canon in B♭ and Schumann's Canon in B minor, Op. 56, are excellent examples.

In popular vocal literature, examples of canon are not lacking; as, for instance, Alice Mary Smith's s for soprano and baritone, of Charles Kingsley's p "Oh! That We Two Were Maying!"

The polyphonic works of Bach and his conte ary writers, received various names, such as Pr Fugue, Canon, Invention, Toccata and Fantasia.

has bequeathed to the world a rich legacy in the two sets of "Inventions," in two and three parts respectively. (See the Polyphony Studies in Grades INTERMEDIATE A and ADVANCED B of this Course.) As the title signifies, they show "inventive" genius, a characteristic motive being developed by means of the polyphonic devices of imitation, transposition, sequence, etc.

THE FUGUE

Polyphonic skill reached its highest attainment in the Fugue. In this style of composition the main theme is announced by one voice, and the other voices appear in succession according to a definite plan, with certain established principles of key relationship. The passages separating groups of entries of the subjects are called Episodes, and in these the composer often shows his greatest skill.

There is a prevailing idea that a fugue is labored and dry. This is because polyphonic composition of any kind involves more of an intellectual than a purely sensuous enjoyment, and demands technical education.

Some of Bach's fugal masterpieces from "The Well-tempered Clavichord" are to be found in the more advanced study material of this Course, with explanatory annotations. The fugue has also many illustrious examples in works written for the organ, orchestra, or mixed chorus, where the theme, in its various entries, may be rendered especially conspicuous. Very familiar are the Bach organ fugues in G minor, D major, and A minor. All the oratorios of Handel contain fine fugues. The chorus "And by His Stripes" (*The Messiah*) is founded on the theme of one of Bach's fugues. Smetana's dashing overture to the opera *The Bartered Bride*, the Prelude to Puccini's opera *Madame Butterfly*, Mozart's overture to *The Magic Flute*, and the last movement of Mozart's *Jupiter Symphony*, are but a few of the numerous examples of the incorporation of fugal writing into compositions of large calibre.

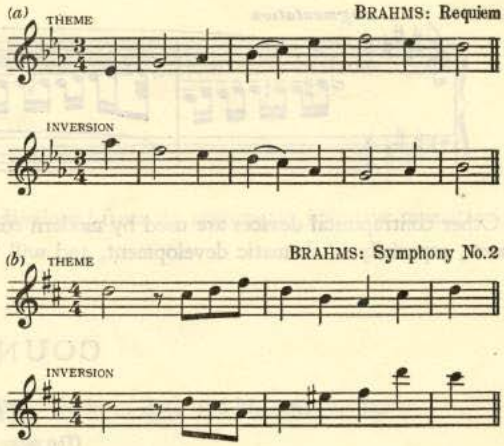
Some illustrations will now be given of the use of polyphonic devices in both classic and modern literature.

INVERSION

The Inversion, or turning upside down, of the theme, means its progression by contrary motion, each progression in the imitation being of the same interval but in the opposite direction. It is used by Brahms as follows (see Illustration 3):

Illustration 3

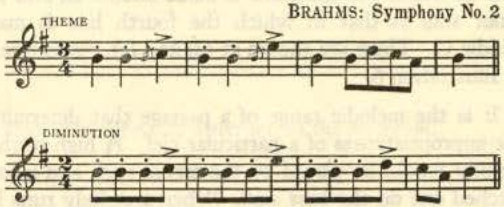
Inversion of Themes



Diminution and Augmentation are frequently employed in modern music. Brahms achieves very happy results by the use of diminution in the *Allegretto* of his Second Symphony. In this case, the rhythm is changed from triple to duple measure. (See Illustration 4).

Illustration 4

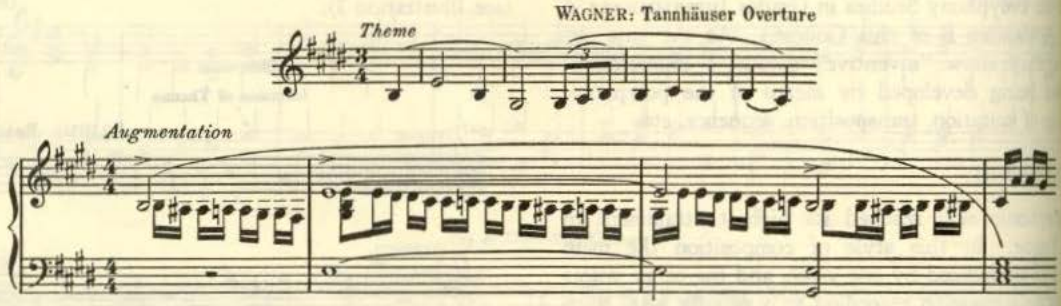
Diminution of Theme



In the familiar overture to *Tannhäuser*, by Richard Wagner, is found a notable example of the use of augmentation. In the finale, the well-known opening theme is given out by the brass instruments in notes twice or three times as long as in the original theme. (See Illustration 5.)

Illustration 5

Augmentation of Theme



Other contrapuntal devices are used by modern composers, especially in thematic development, and will be noticed from time to time, in the Studies and Co sitions of this Course.

COUNTERPOINT

Three-Part

(This subject is resumed in Lesson 133)

THE USE OF THE C CLEF

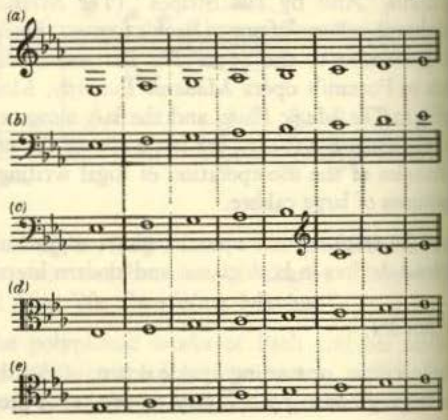
In the early days of music there were other clefs used, besides the treble and bass clefs now familiar to all music students. One of these is still employed for certain orchestral instruments, and usually also in the study of counterpoint. It is the C clef—alto or tenor, according to its location on the staff. The alto staff is that in which the third line is made middle C, and the tenor staff is that in which the fourth line is made middle C. These are shown at (*d*) and (*e*), respectively, in Illustration 6.

It is the melodic range of a passage that determines the appropriateness of a particular clef. A high-pitched melody would be placed on the treble staff, and a low-pitched one on the bass staff. When a melody runs between these two in pitch, it may be written in different ways, as shown in Illustration 6. At (*a*) it uses the treble staff, needing many leger lines for the lower notes. At (*b*) the same melody is placed on the bass staff, and requires leger lines for the higher notes. Leger lines can be partly avoided by using the two clefs alternately, as at (*c*).

The use of the C clef, either as alto (*d*), or tenor permits the melody to be written on one staff, wit leger lines. In examining these different notations, one note at a time, beginning with the opening and observe its location on the different staves.

Illustration 6

Comparison of Different Clefs for the Same Passage



Marks Possible
Marks Obtained

Test on Lesson 132

APPRECIATION OF MUSIC

1. By whom were the basic principles of polyphony evolved?

8 .... *Ans. By the learned church musicians.*

2. What intervals were used in parallel progression in the writing of Organum?

8 .... *Ans. Fifths, fourths and octaves.*

3. Name two standard forms of composition that developed from the systematic, imitative repetition of a theme.

8 .... *Ans. The canon and the fugue.*

4. Mention some other names given to the polyphonic works of Bach and his contemporaries.

8 .... *Ans. Prelude, Invention, Toccata, Fantasia.*

5. How is the main theme treated in the fugue?

8 .... *Ans. It is announced by one voice, and taken up by the other voices in succession, according to a definite plan, with certain established principles of key relationship.*

6. Describe Inversion as applied to a melody.

10 .... *Ans. Each step of progression in the melody is imitated in the opposite direction, in the inversion.*

7. Explain Diminution and Augmentation respectively.

10 .... *Ans.* (*a*) Diminution: *The melody is repeated in shorter notes.*

(*b*) Augmentation: *The melody is repeated in longer notes.*

Marks Possible | Marks Obtained

COUNTERPOINT

8. On which line of the staff is the C clef placed

10 ____ (*a*) for alto? *Ans. The third line.*

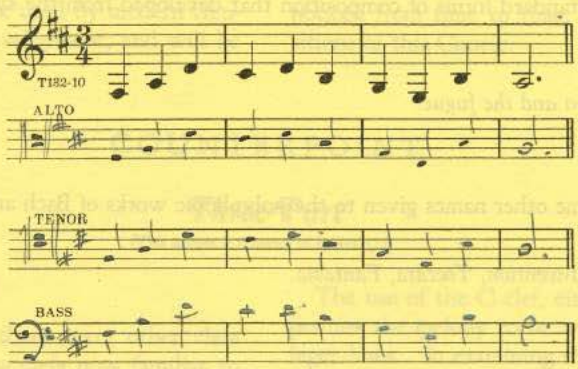
(*b*) for tenor? *Ans. The fourth line.*

9. How does the use of a C clef sometimes simplify the notation?

10 ____ *Ans. It permits the melody to be written on one staff, with no leger lines.*

10. Copy the following melody on the three staves below, using the clef signs for alto, tenor, and respectively.

20 ____ *Ans.*



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LESSON 133

GRADE—GRADUATE A

Subjects of this Lesson: INTERPRETATION - COUNTERPOINT

INTERPRETATION

The Pedals

(This subject is continued from Lesson 131, and is resumed in Lesson 144)

THE DAMPER PEDAL *(Continued from Lesson 131)*

PEDAL DIPS

While the depression of the damper pedal is usually understood to mean pressing the lever down to its full extent, the refinements of advanced piano-playing have led to experimentation with partial depressions, on account of the novel effects thereby produced.

Most artists differentiate between two, or in some cases even three, distinct "pedal dips." The distance of the dampers above vibrating strings, makes for increase or decrease in the number of sympathetically vibrating overtones. Thus, when only a slight sustaining or fusing of sounds is required, or a small amount of volume, slight depression of the pedal lever will represent the first dip. Only to obtain the fullest sound of which the instrument is capable, is full depression appropriate.

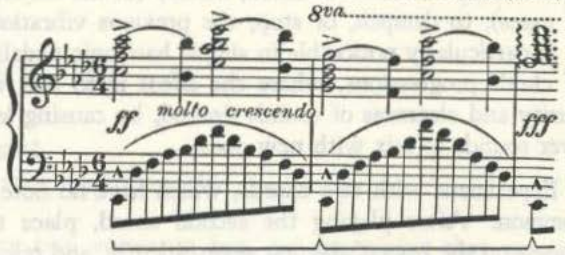
Generally speaking, the three dips of the pedal may be used to good effect in the following cases:

Full Dip: For all cases where the maximum of sound and sympathetic vibration is required—that is, for passages containing a succession of slowly moving, heavy chords, or for dynamic climaxes. (See Illustration 1.)

Illustration 1

Full Pedal Dip

LISZT: Liebestraum (No. 3)

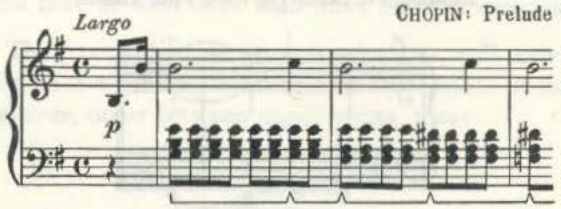


Medium Dip: For lyric passages, particularly in the middle register in compositions of moderate tempo. (See Illustration 2.)

Illustration 2

Medium Pedal Dip

CHOPIN: Prelude



Slight Dip: For fast moving, soft passages, particularly in the upper register of the piano. (See Illustration 3.)

Illustration 3

Slight Pedal Dip

CHOPIN: Berceuse

The most important and typical functions and uses of the damper pedal have now been set forth and illustrated. A few points concerning depression and release, and pedaling in general, remain to be mentioned.

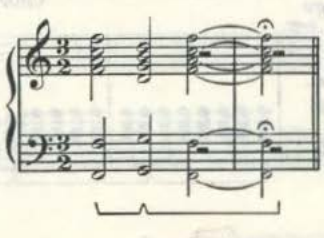
RENEWAL OF PEDAL

There is a great tendency to an over rapid renewal of the damper pedal. The result is that the object of release and renewal is defeated, namely (in the majority of cases), to dampen, or stop, the previous vibrations. It is particularly noticeable in simple harmonic pedaling of chord progressions, where the effect is to mar the purity and clearness of sounds desired, by causing left-over sounds to mix with new ones.

Experiment with two chords, which have no note in common. After playing the second chord, place the fingers on the keys of the first again, silently, and release the pedal. If the strings of this chord give any sound, it is evident that the release and renewal at the taking of the second chord was too rapid to cut off the vibrations of the first. (See Illustration 4.)

Illustration 4

Experiment to Detect Too Rapid Pedal Renewal



The chords in full-sized notes are played; the small half notes should be taken silently, and held indefinitely. The pedal is depressed with the first changed at the second chord, and released entirely first beat of the second measure. If the F chord at all after the final pedal release, the pedal the second chord was too rapid.

It is obvious that the degree of rapidity with the damper pedal is renewed should be dependent the general speed of the playing, as well as upon considerations, such as the position and general of the chords. The student should be extremely about rapid renewal, at any time.

SLOW DEPRESSION AND RELEASE OF PEDAL

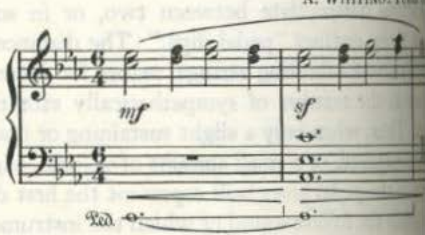
Artists who are sensitive to tonal effects are about the manner of depression and release depression and slow release of the damper pedal make for *gradual* increase and decrease, respectively the sound.

In the following example, the gradual depression gradual release of the pedal, as indicated by the and diminuendo marks above the pedal line, pro artistic effect:

Illustration 5

Slow Depression and Release

A. WHITING: Pedal



There are, of course, times when rapid re highly desirable, and an esthetic purpose may the attained. So, for example, when a fundamental been sounded loudly, and there is to be a dimi sound upon succeeding tones with this fundame bass, quick renewal is imperative. We have, more, seen the value of quick renewal in the Pedal Shake, or Trill. (See Lesson 131, INTERPR

OTHER CONSIDERATIONS

Last, but by no means least, the student must be mindful of the fact that artistic pedaling depends, not only upon the many conditions already discussed, but upon others over which he may or may not have control. In this class may be included the following:

1. The size of the room.
2. The shape of the room.
3. The appointments as to furniture, draperies, carpets or rugs.
4. The size of the instrument; its volume, when closed or open.
5. The position of the instrument.
6. The condition of the air, whether dry or moist.
7. The number of people, whether few or many in the room.

All of the above are factors contributory to results in pedaling, which obviously, therefore, cannot be prescribed by absolute rules. What sounds well under one set of conditions, may not sound so well under another set, even though the identical instrument be used by the same player.

CONCLUDING REMARKS ON THE DAMPER PEDAL

The following outstanding conclusion must have become evident to the student who has carefully studied the various fundamental phases of artistic pedaling in these Lessons:

The proper and artistic use of the damper pedal requires special attention, as contributing in very large measure to the production of desired effects.

Pedal manipulation is a domain quite as important as keyboard mastery, if not more so. The artistic pianist must not only possess highly sensitive finger tips, but his foot must also have a certain delicacy of touch. Much piano playing that is quite satisfactory from the standpoint of keyboard manipulation is marred by inadequate, excessive, or inartistic pedaling.

Therefore, as you grow, pianistically, do not, on any account, neglect the continued study of the pedals!

In all questions as to procedure in this very vital matter, the ear must be the sole and final judge. For there is but one criterion by which the player should be guided in his playing, and that is: DOES IT SOUND WELL?

COUNTERPOINT

Three-Part

(This subject is continued from Lesson 132, and is resumed in Lesson 134)

FIRST SPECIES

THE MAJOR KEY

The same rules that apply to two-part counterpoint are in force as regards the outer voices in three-part counterpoint. Therefore, there should be no covered fifths or octaves, except as noted in Lesson 121, COUNTERPOINT.

Between the bass and the middle voice, and between the treble and the middle voice, this rule does not apply; for covered fifths and octaves (not parallel fifths and octaves) are allowed between an inner and an outer voice.

Parallel fifths and octaves are not allowed between any two voices; in fact, no progression that was prohibited in Harmony is allowed in Counterpoint. When the tenor is the lowest voice and is the bass of the harmony, it is subject to the rules and conditions governing a bass. While no note should be repeated in the bass, it is permissible to repeat a note in the middle voice, even twice; but, under no circumstances, should the same note be used more than three times in succession.

The fourth above the bass is, of course, still unavailable, as it would represent a second inversion. It may, however, occur between upper voices, thus:

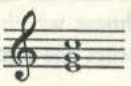
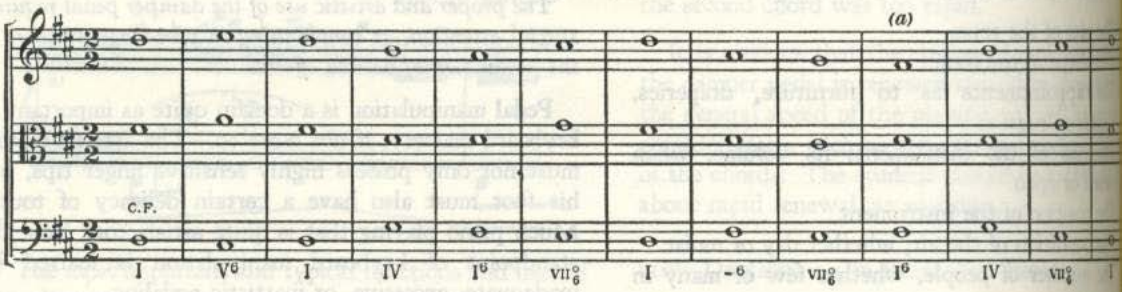


Illustration 6 is an example, in a major key, of three-part counterpoint in the first species. The C.F. is in the bass, and the other voices move in notes of equal l with it.

Illustration 6

First Species (Major Key)



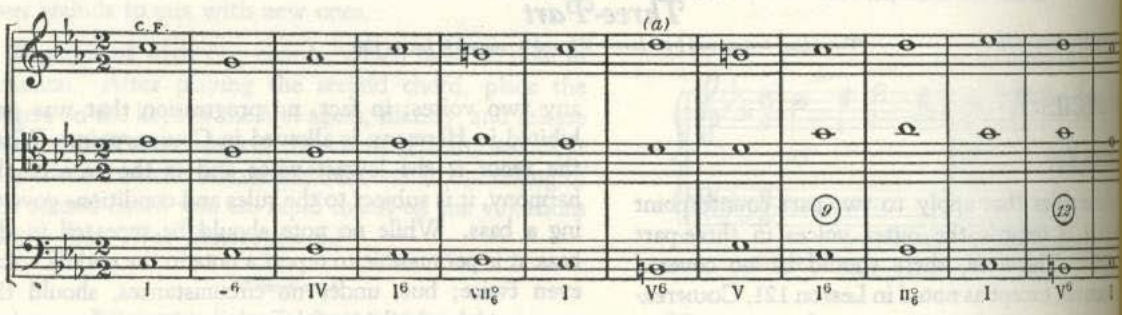
The above illustration needs no further explanation than to call attention to the doubling of the third, at (*a*). F♯ was chosen in preference to A, in order to give more melodic variety to the soprano, as well as to avoid having more than three successive thirds between the outer voices.

THE MINOR KEY

An example in a minor key is now given, wit C.F. in the soprano. Any two lower voices m added, and we select a tenor and a bass, for Illustra below.

Illustration 7

First Species (Minor Key)



At (*a*), the root of the chord, G, is missing and the fifth is doubled. This was done so that all the voices might move by degrees into the chord, and thus produce a contrapuntal smoothness which is desirable. As the following measure repeats the same chord, the entrance of the root here is the more effective. The cade necessarily V-1. (See Lesson 122, COUNTERPOINT.)

In measures 9-12, inclusive, the tenor is some high. It was so written in order to distribute the tones to the best advantage.

Test on Lesson 133

INTERPRETATION

1. State purposes for which the various pedal dips may be used effectively.

(a) The full dip? *Ans. Where the maximum of sound is required. In passages of slowly moving, heavy chords, or for dynamic climaxes.*

(b) The medium dip? *Ans. For lyric passages in the middle register, and in moderate tempo.*

(c) The slight dip? *Ans. For fast moving, light passages in the high register.*

2. What objectionable effect is produced if the pedal release and renewal is too rapid?

Ans. Previous string vibrations are not damped or stopped sufficiently, and cause confusion with the new chord.

3. What is the purpose of slow depression or slow release of the damper pedal?

Ans. Gradual increase or decrease of sound.

4. By what must the player be guided in his employment of the pedal?

Ans. His ear, and the question, "Does it sound well?"

COUNTERPOINT

5. Where are covered fifths and octaves allowed in three-part counterpoint?

Ans. Between the middle and either of the outer voices.

6. When may a tenor part be subject to the rules and conditions governing the bass?

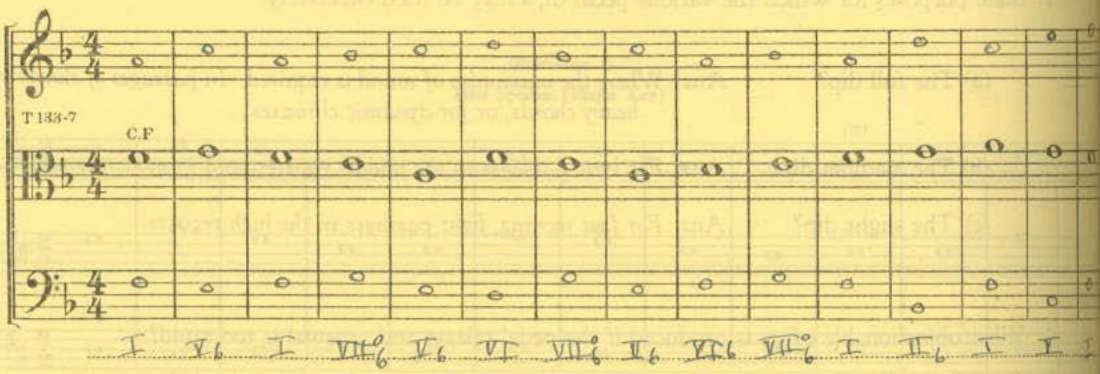
Ans. When it is the lowest voice.

Marks Possible | Marks Obtained

COUNTERPOINT—*Continued*

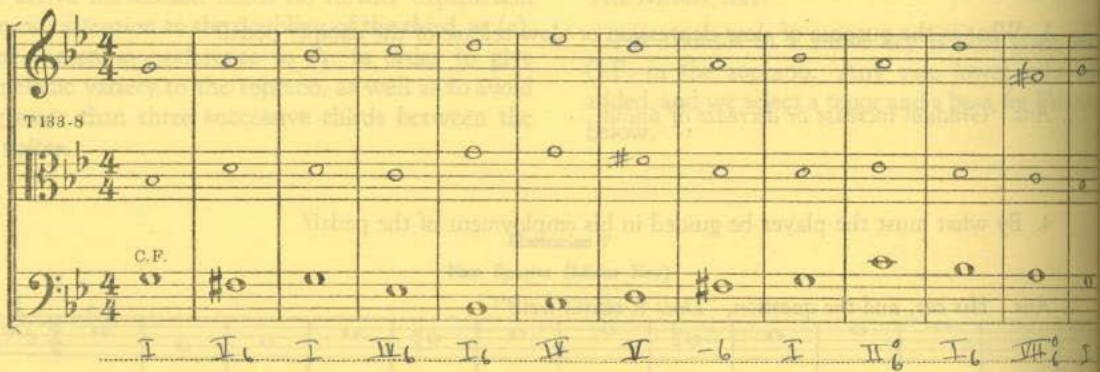
7. Write counterpoint, three parts, first species, to the following major canto fermo. Mark the ch

20 ____ *Ans.*



8. Write counterpoint, three parts, first species, to the following minor canto fermo. Mark the ch

20 ____ *Ans.*



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LESSON 134

GRADE—GRADUATE A

Subjects of this Lesson: APPRECIATION OF MUSIC · COUNTERPOINT

APPRECIATION OF MUSIC

Recognition of Themes

"The ear is the sole avenue of approach to the musical sense," remarks Saint-Saëns, the great French composer. It is possible, however, to be equipped with the apparatus for hearing and yet receive no impression in the inner being, beyond that which rhythm and beautiful sounds produce upon even the lower orders of creation. It is evident that true appreciation of a musical composition can result only when the intellectual processes and the emotions of the composer are recreated in the mind of the listener.

Familiarity with a composition goes far towards bringing about this result. The mind, co-operating with the hearing, not only grasps the idea of the composer, but also observes the way in which he expresses his ideas in an orderly and logical manner, and how he proceeds to adorn, expand, and elaborate these ideas.

It may be well to refresh the memory as to the significance of the words "figure," "motive," and "theme." Naturally, the smallest unit in musical composition is the single tone. Several successive tones, conveying a definite idea in miniature, constitute a figure. A series of figures often are combined to make a motive, which, however, may contain but a single figure. (See Lesson 17, FORM AND ANALYSIS.) Several motives make a phrase, and two or more phrases constitute a period.

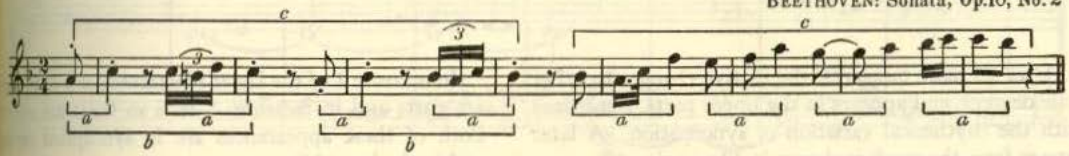
In short, we may say that the tone corresponds to a letter of the alphabet; the melodic figure, to a word; a series of figures, to a small group of words, forming in both cases the phrase; several phrases (the period), to a complete sentence. The period in music is, in fact, also called a "sentence," as we have learned; and periods may expand into larger divisions of a composition, just as sentences expand into paragraphs; etc.

The opening musical sentence of Beethoven's Sonata, Op. 10, No. 2, illustrates the figure, motive, and phrase in excellent fashion. (See Illustration 1.)

Illustration 1

Period With Subdivisions Indicated

BEETHOVEN: Sonata, Op.10, No. 2



The smallest groups, marked (*a*), constitute figures; these are combined, where marked (*b*), to form motives, and the larger groups, marked (*c*), are phrases. The two phrases do not, in this case, complete the period, which has (exceptionally) a third phrase. (See Lesson 130, INTERPRETATION.)

Single figures are sometimes, but not always, motives. This word implies a brief musical idea of marked importance and *independence* in both character and use. Although any of the figures, marked (*a*) in Illustration 1, might be used singly as a motive, the combination of two, as marked (*b*), appears to form the motive, or characteristic feature of this movement.

It is by no means the habit of every composer to thus divide his opening period into such regular patterns; and, furthermore, it is sometimes a difficult matter to define the figures in a musical period. This extract from one of Beethoven's well-known sonatas is quoted because it furnishes simultaneous examples of several of the divisions alluded to. Beethoven had extraordinary genius in the creation and treatment of musical figures. The skill shown in the manner of handling such ideas is often the main point of difference between the work of one composer and that of another.

We are now ready to continue the subject of thematic development, some phases of which were touched in our discussion of polyphony. (See Lesson 132, APPRECIATION OF MUSIC.)

Besides augmentation, diminution and inversion, may find shifted or altered rhythm, modulation, position, tonality changes, etc. Since monotony is arch enemy of all the arts (as well as of life, for matter), musicians devoted their energies towards var their modes of expression, without losing sight of central thought.

THE GROUND BASS OR BASSO OSTINATO

A method by which a theme is strongly impressed the mind is the use of the Ground Bass or Basso Ostin This is a theme constantly in evidence, the accompan music being more or less varied, and giving this styl composition some connection with the Variation for (See Lesson 136, APPRECIATION OF MUSIC.)

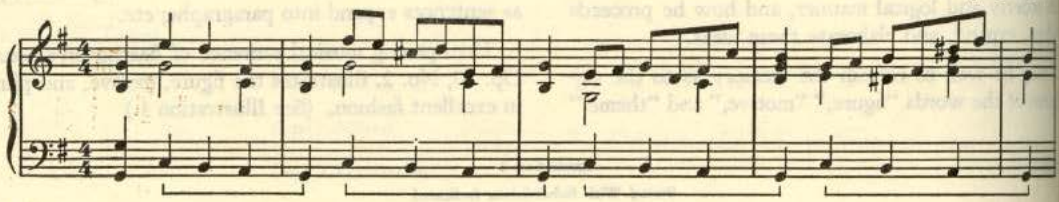
Although normally in the bass, in accordance w its name, the ground bass theme may be shifted t upper voice for variety.

The following excerpt from the *Finale* of Brah First Symphony, shows interesting treatment o ground bass, here consisting of the constant repeti of a single motive. (See Illustration 2.)

Illustration 2

Use of a Ground Bass

BRAHMS: Symphony No.

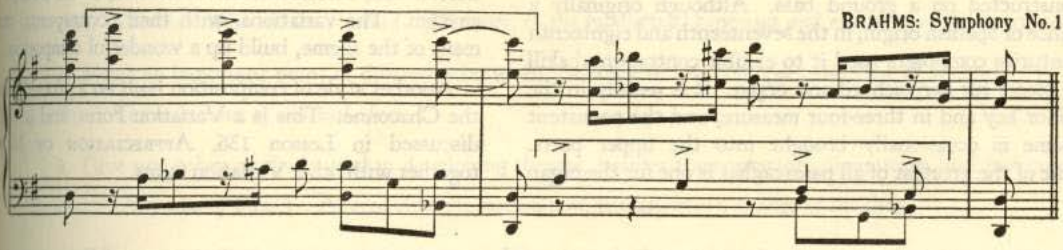


After six more measures, the motive changes to other scale degrees, and appears in the upper parts, sometimes with the rhythmical variation of syncopation. A later extract from the work is shown in Illustration 3.

In measure 1 of the latter illustration, it is in the b est part; and in measure 2, it is in the tenor regi Both of these appearances are in syncopated rhyth and in the key of D.

Illustration 3

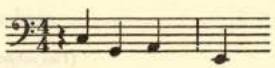
Ground Bass Theme in Upper Voices



Further illustrations of short ground bass motives may be found in the *Allegretto grazioso*, and in the *Finale* of Brahms' Second Symphony; in the close of the first movement of Beethoven's Ninth Symphony; in the first movement of Tchaikovsky's Fourth Symphony; and in Wagner's *Parsifal*, where the March of the Knights of the Holy Grail is, to a large extent, founded on the motive connected with the "Bells of Montsalvat" in the same work. (See Illustration 4.)

Illustration 4

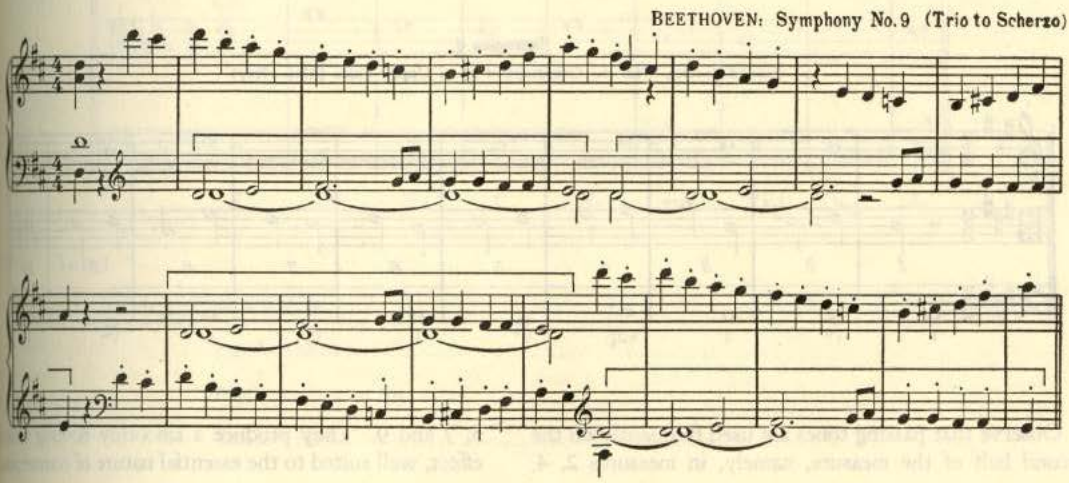
Motive of "The Bells of Montsalvat"



A more extended ground bass occurs in the trio of the scherzo from Beethoven's great Ninth Symphony, although here, being in a higher register, it makes a kind of "alto ostinato." (See Illustration 5.) In the third four-measure section of the passage quoted, the moving counterpoint in quarter notes is inverted into the bass, below the ostinato.

Illustration 5

Ostinato Theme, Not in the Bass



THE PASSACAGLIA

The Passacaglia is a particular form of composition constructed on a ground bass. Although originally a dance of Spanish origin, in the seventeenth and eighteenth centuries composers used it to exhibit contrapuntal skill in pieces for harpsichord and organ. It is usually in the minor key and in three-four measure, and the persistent theme is occasionally brought into the upper parts. One of the greatest of all passacaglias is one for the organ by Bach, the theme of which was partly quoted Lesson 126, APPRECIATION OF MUSIC, as an example rhythm. The variations, with their contrapuntal tr ment of the theme, build up a wonderful composition.

Another style of composition built on a ground bas the Chaconne. This is a Variation Form, and is bri discussed in Lesson 136, APPRECIATION OF MU together with other Variation forms.

COUNTERPOINT

Three-Part

(This subject is continued from Lesson 133, and is resumed in Lesson 135)

SECOND SPECIES

In applying any species counterpoint other than the first species, to three (or more) parts, it should be understood that only one voice is written in the species in question, the others remaining in the first species, or note against note with the C.F. With more than one voice in a species other than first, we have Combined Counterpoint, which is a more advanced study, to be explained in a later Lesson. (See Lesson 157, COUNTERPOINT.)

THE COUNTERPOINT IN AN UPPER VOICE (MAJOR KE

The first example given is in the major key with C.F. in the soprano, and the counterpoint in the (See Illustration 6.)

Illustration 6

Second Species, With the Counterpoint in an Upper Voice (Major Key)

Observe that passing tones are used frequently on the second half of the measure, namely, in measures 2, 4, 5, 7 and 9. They produce a smoothly flowing me effect, well suited to the essential nature of counterp

Test on Lesson 134

APPRECIATION OF MUSIC

1. What is essential to the true appreciation of a musical composition?

10 .... *Ans.* *The re-creation, in the mind of the listener, of the intellectual processes and emotions of the composer.*

2. Name an important point of difference between the work of one composer and that of another.

10 .... *Ans.* *The treatment of musical ideas.*

3. Give two other methods used in developing themes, besides augmentation, diminution, and inversion.

10 .... *Ans.* [*Any two of these.*] *Altered rhythm, modulation, transposition, change of tonality.*

4. What name is given to a constantly repeated theme in the bass while the accompanying music is more or less varied?

10 .... *Ans.* *Ground Bass or Basso Ostinato.*

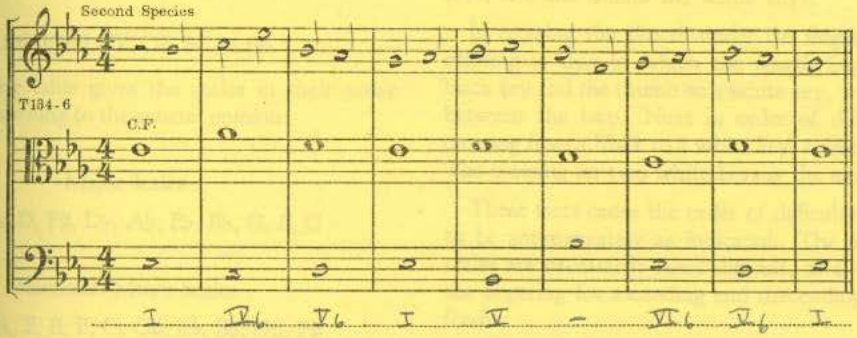
5. Name a particular form of composition constructed on such a bass.

10 .... *Ans.* *The Passacaglia.*

COUNTERPOINT

6. Write counterpoint, three parts, second species, to the following major canto fermo. Place the second species in the soprano, and mark the chords.

10 .... *Ans.*



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LESSON 135

GRADE—GRADUATE A

Subjects of this Lesson: TECHNIC - COUNTERPOINT

TECHNIC

Scale Playing

(This subject is resumed from Lesson 93)

The student having been thoroughly drilled in all major and minor scales, some methods for advanced scale-playing may be taken up with benefit, in order to produce the maximum of control in all features of scale playing. Let us consider some of the factors involved in this important branch of Technic.

RELATIVE DIFFICULTY OF SCALES

The following table gives the scales in their order of difficulty, according to the general opinion:

Major Scales

B, E, A, D, F♯, D♭, A♭, E♭, B♭, G, F, C

Harmonic Minor Scales

G, D, A, E, B, F, C, C♯, E♭, B♭, G♯, F♯

It will be seen that C major is placed as the most difficult of the major scales, although it has long been a common custom to give it to the beginner first. A reason for this practice is, no doubt, that it is the easiest to remember, as the keys constituting it are the white keys, and those only. The scales containing black keys are, however, always easier to play, because the black keys divide the scale into groups, and the key patterns in these groups form a constant guide to the hand position.

The keyboard formation, moreover, is naturally adapted to passages in which the fingers play the black keys, and the thumb the white keys.

In crossing the thumb under the fingers, the easiest crossing is that in which the fourth finger falls on a black key and the thumb on a white key, with a half step between the two. Next in order of difficulty is the crossing from a black to a white key, a whole step apart. The crossing on two white keys is the most difficult.

These facts cause the order of difficulty of the scales to be approximately as indicated. The melodic minor scales are necessarily more difficult, as a class, because the fingering for ascending and descending is often different.

FLUENCY

In order to master this very important element of good scale-playing, it is advisable to practice with separate hands at first, and very slowly, each finger pressing its key deeply. Such practice will allow the player to observe the crossing movements, and will best develop steadiness, control and evenness of touch.

It is well to use the metronome, beginning with a slow tempo and working up the speed by degrees. The tempo at which scale practice should be started should be slow enough for all the details of performance to be under complete control.

ACCENTED GROUPS

The scale should be first played grouping the tones in twos, threes and fours, over registers of two, three and four octaves, respectively. By thus playing the same number of octaves as there are notes to a beat, and in four-four or two-four measure, there will be a rhythmically satisfactory ending on an accented note, upon returning to the starting place.

For acquiring velocity, scales may be practiced with six, eight, or more, notes to the beat. Uneven groups of fives and sevens should also be practiced.

Playing a scale over a register of octaves so that last tone does not fall upon the accent is excel practice for control and speed. For instance, pla major or minor scale in triplets over a register of *octaves*, instead of three. It will be found that after the scale has been played three consecutive t will the return to the first tone coincide with the acc

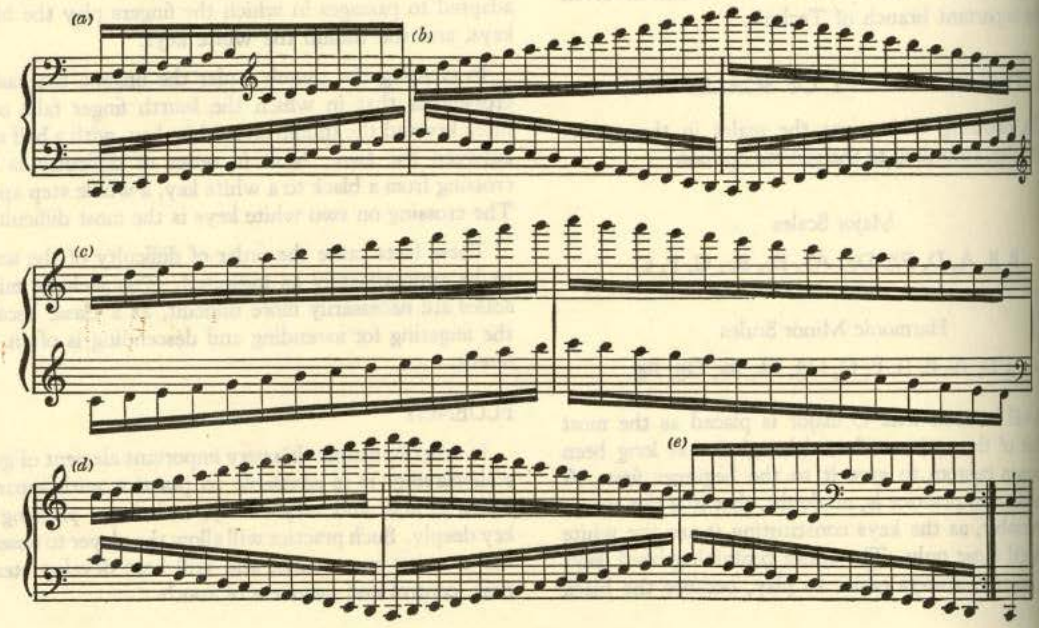
CONTRARY MOTION

A further advance in mastery of scale fluency is m by practice in contrary motion. This may be don chromatic sequence, and in the minor forms as wel in the major. Contrary motion for melodic minor sc is especially to be recommended because of the differ in progressions in ascending and descending.

A practice model, combining similar and cont motion, is given in Illustration 1.

Illustration 1

Practice Model for the C Scale



A description of the practice model shown in Illustration 1 is as follows:

(a) Beginning low on the keyboard, play two octaves upwards, hands one octave apart, in similar motion.

(b) The right hand continues, but the left hand returns downwards. Contrary motion. Each hand two octaves and return.

(c) The hands in parallel motion, two octaves upwards and return.

(d) Contrary motion, the same as (b), each hand two octaves and return.

(e) Two octaves, the hands parallel, down to the starting point.

The plan of arrangement in Illustration 1 should be studied, and the exercise transposed to other keys. The well-marked divisions, as described above, are indicated by corresponding letters in the illustration.

PRACTICING IN INTERVALS

Scales should be played in intervals of thirds, sixths, and tenths. In the Exercise division of this Course practice in these forms is provided. Other scale exercises will also be found there, including the use of rhythmic patterns, playing with the hands at different speeds (two, three or four notes with one hand, to one or two with the other), velocity scales, practice in chromatic sequence of keynotes, etc.

BEGINNING ON OTHER DEGREES THAN THE TONIC

An excellent method of scale practice, after some fluency has been attained, consists in playing all scales beginning on degrees other than the tonic. In doing this, it is, of course, imperative to use the fingering which will bring the fingers on the same keys as when starting on the tonic.

SCALES WITHOUT ACCENTS

In the performance of actual piano compositions, it will often be found most necessary to have control of scale playing without any accentuation in groups of notes. Therefore, after very good progress has been made in the playing of scales in accented groups of notes, gradually reduce the accents until they are finally eliminated altogether, and the scale is perfectly smooth and even, without accent.

DYNAMIC VARIATION

Practice without accents should be continued with controlled dynamic modifications such as the following:

1. *Crescendo* ascending, *diminuendo* descending.
2. *Diminuendo* ascending, *crescendo* descending.
3. *Crescendo* for two octaves, ascending, and *diminuendo* for two more octaves, also ascending. Reverse in descending.
4. *Diminuendo*, for two octaves, ascending, and *crescendo*, for two more octaves, also ascending. Reverse in descending.

VARYING SEQUENCE IN PRACTICE

In order that you may play the scales in some systematic order after they have all been learned, and yet avoid mechanical habits, they may be taken in varying sequences at different practice periods; for instance, in the order of the circle of fifths (C, G, D, etc.); in chromatic succession upwards (C, C♯, D, etc.); in chromatic succession downwards (C, B, B♭, etc.); the minors alone, in the same successions; or with each minor following its tonic major, or following its relative major.

VALUE OF SCALE PRACTICE

Scale playing should not be considered merely an early feature of the piano student's technical work. It should continue as a factor of the most enduring importance all through his career. The following words of eminent pianists should be remembered:

"If you are not interested in them [scales], work with them until you become interested."

—*Anton Rubinstein*

"I believe this matter of insisting upon a thorough technical knowledge, particularly scale playing, is a very vital one."

—*Sergei Rachmaninoff*

"During the first five years, the backbone of all daily work . . . . is scales and arpeggios."

—*Josef Lhevinne*

"To the young student and to the performing artist, the daily practice of scales is, alike, indispensable."

—*William Mason.*

"Practice scales every day of your life."

—*William H. Sherwood*

COUNTERPOINT

Three-Part

(This subject is continued from Lesson 134, and is resumed in Lesson 136)

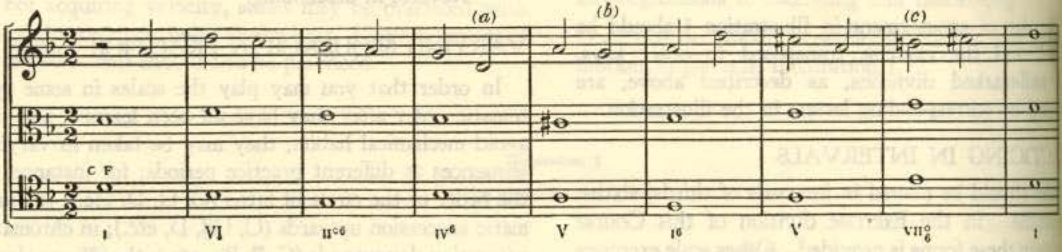
SECOND SPECIES *(Continued from Lesson 134)*

THE COUNTERPOINT IN AN UPPER VOICE (MINOR KEY)

The following example illustrates an exercise in a minor key and in three parts. In previous Illustrations of three-part counterpoint, a bass has been selected for the lowest voice. So far as rules are concerned, the lowest voice is regarded as the bass, whatever it may be. In Illustration 2 the C.F., carried by a tenor, is the bass of the combination. The counterpoint is in the soprano.

Illustration 2

Second Species, With the Counterpoint in the Soprano (Minor Key)

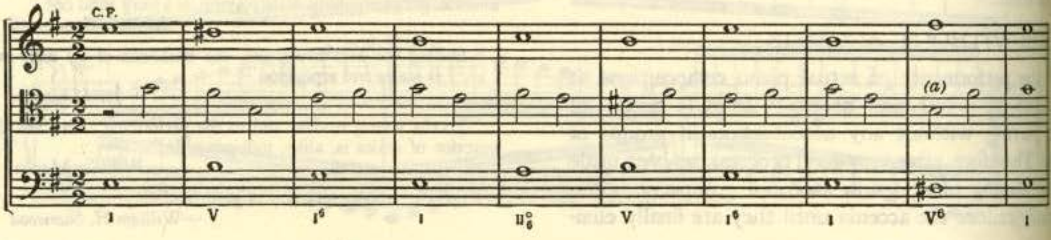


At (*a*), there is a unison between the soprano and alto on the unaccented part of the measure. At (*b*), is an alternating tone (G), with a return to the A in the next measure. A progression to F at that point would cause parallel octaves, on the accent, with the tenor. At (*c*), a passing tone occurs on the accent. This is allowed at the cadence, when the C.F. is in the bass, as forms of cadence are very limited in this species. The melodic form of the minor scale is necessarily used in order to avoid the augmented second, B♭ to C♯.

Illustration 3 gives an example in minor, in which the counterpoint is placed in the middle voice. The interval of an octave between upper voices is exceeded at (*a*). This is permissible on rare occasions.

Illustration 3

Second Species, With the Counterpoint in the Middle Voice (Minor Key)



Marks Obtained

Test on Lesson 135

TECHNIC

1. Why is the scale of B easier to play than the scale of C?

10 .... *Ans. Because the former scale is divided into two groups by the black keys, and because each crossing occurs between a black and a white key.*

2. Explain how slow practice of scales may be made of value in acquiring fluency.

10 .... *Ans. The player is able to observe crossing movements, as well as all details of performance, such as steadiness, control, evenness of touch.*

3. Explain how the use of the metronome may be applied to scale practice.

10 .... *Ans. By setting it to a slow tempo, to begin with, and working up speed by degrees—playing two, three, four, six and eight notes to a beat, and later, five and seven also.*

4. What is the effect of playing the same number of octaves as there are notes to a beat?

10 .... *Ans. The last note falls on an accented beat.*

5. Why is contrary motion for melodic minor scales especially recommended?

10 .... *Ans. Because the ascending and descending forms are different.*

6. In what intervals, in addition to the octave, should all scales be practiced?

10 .... *Ans. Thirds, sixths, and tenths.*

7. What did William H. Sherwood say with regard to the practice of scales?

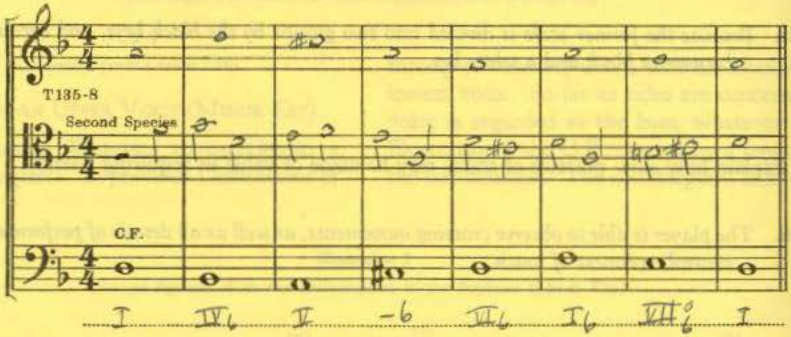
10 .... *Ans.* "*Practice scales every day of your life.*"

Marks Possible | Marks Obtained

COUNTERPOINT

8. Write counterpoint, three parts, second species, to the following minor canto fermo. Place the species in the tenor, and mark the chords.

30 .... *Ans.*



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LESSON 136

GRADE—GRADUATE A

Subjects of this Lesson: APPRECIATION OF MUSIC - COUNTERPOINT

APPRECIATION OF MUSIC

Variation Forms

THE CHACONNE

The Chaconne was originally a popular dance of Spanish origin. It is of grave and dignified character, in triple measure, beginning on the first beat, and is usually eight measures in length. The chaconne resembles the passacaglia in having a ground bass (see Lesson 134, APPRECIATION OF MUSIC), but the latter is slower, and usually begins on the third beat of the measure.

The chaconne is largely homophonic in character, and may be considered the first of the Variation forms, whereas the passacaglia is not classed among these, but is a work of special polyphonic treatment. The famous C minor Variations of Beethoven present an excellent example of the chaconne. Illustration 1 gives the theme of the work, and the beginnings of Variations 1, 4, 12, 14 and 17.

Illustration 1

Theme and Variations

BEETHOVEN: C minor Variations

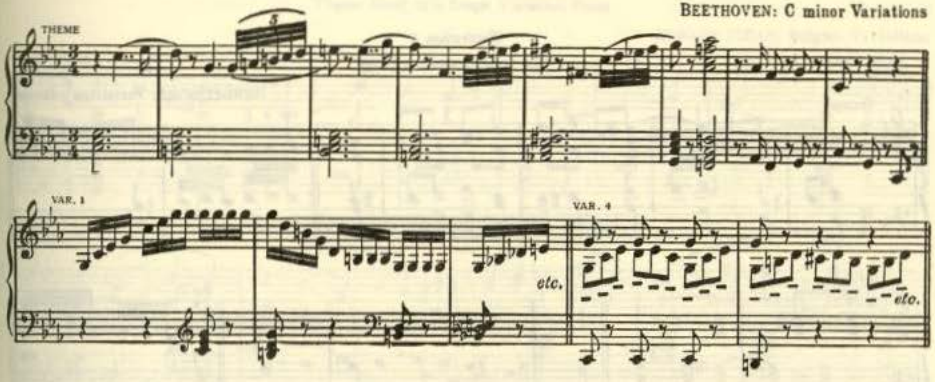
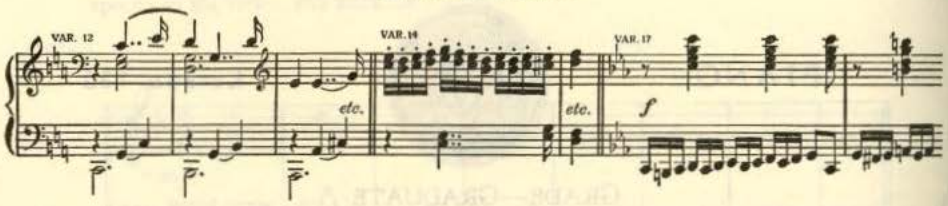


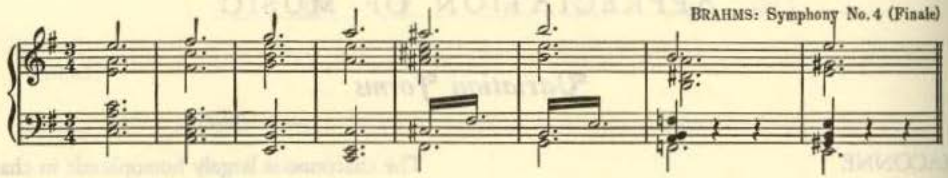
Illustration 1—Continued



The Finale of Brahms' Fourth Symphony is in the chaconne form, although frequently called a passacaglia. The theme is eight measures in length. (See Illustration 2.)

Illustration 2

Theme for Variations



Other interesting examples of the chaconne form, are Brahms' "Intermezzo," Op. 119, No. 2, for piano; and Raff's "Chaconne" in A minor, Op. 150, for two pianos.

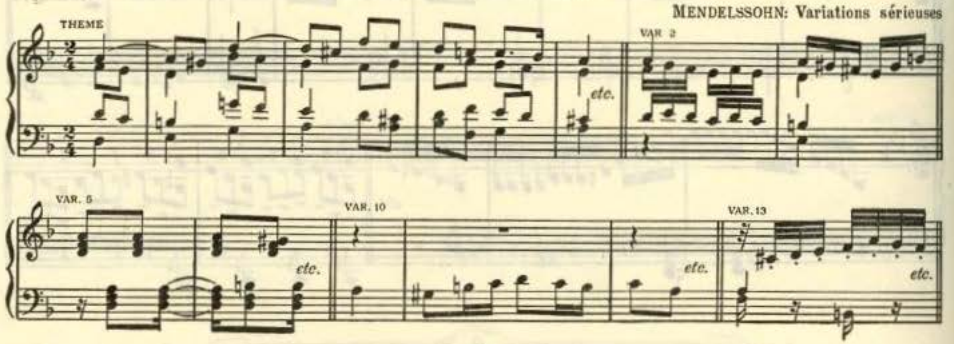
THE SMALL VARIATION FORM

The theme in the Small Variation Form may be sixteen measures in length, or twice as long as that of the chaconne. Its chief characteristic is distinctiveness of melody and harmony, but it must be simple enough to afford opportunity for elaboration in the variations. These are usually disconnected; that is, each one is separate and complete in itself. The pattern adopted for a variation prevails throughout that variation.

Mendelssohn's "Variations Sérieuses" have been chosen as a good example of the form. The beginnings of the theme and of Variations 2, 5, 10 and 13 are shown in Illustration 3.

Illustration 3

The Small Variation Form



The only comments here necessary are that Variation
is a fughetta, and that in Variation 13 the melody is
the tenor.

A few examples of the small variation form are cited
r the benefit of those who may have copies available.

Beethoven's Sonata, Op. 26, first movement, con-
sts of a theme sixteen measures in length, with five
riations. (See the repertoire of this Course, Composi-
n 860.) The Andante of Beethoven's Fifth Symphony
a beautiful example of this variation form; as are
hms' masterly "Variations on a Theme by Handel,"
d "Variations on a Theme by Pagannini."

Other examples which would richly repay study,
e Schubert's Impromptu in B-flat (also in the Course
pertoire as Composition 602); the Finale to Beethoven's
Third Symphony ("Eroica") which is a series of free
riations on a double theme; and Tchaikovsky's "Theme
d Variations," Op. 19, No. 6.

THE LARGE VARIATION FORM

The theme in the Large Variation Form is usually of
nsiderable length. The variations may be in the
ture of elaborations, retaining only a remote resem-
lance to the theme. Repetitions, expansions and
nsformations are freely employed. The variations
crease in complexity, the first being in simpler style;
ey abound in transitions, have introductions, inter-
ludes, alterations of key, tempo and rhythm—in short,
they are transformations with "unrestricted exercise of
the imagination."

Schumann, in his Op. 13, substituted the title "Etude"
for "Variations," because some of the variations were so
little related to the theme.

Chopin's "Variations" Op. 12, for piano; Brahms'
Op. 9, called the "Schumann Variations;" Grieg's
"Ballade, Op. 24," for piano; César Franck's "Symphonic
Variations" for piano and orchestra, are all excellent
examples of this form.

A very interesting modern composition in variation
form is that known as the "Enigma Variations" for
orchestra, by Edward Elgar. (See Lesson 53, FORM AND
ANALYSIS.) These are musical portraits of his friends,
and to each variation is attached the initials of one of
them. They are fourteen in number, and often the
connection between the variation and the theme is
"of the slightest texture," as the composer himself says.

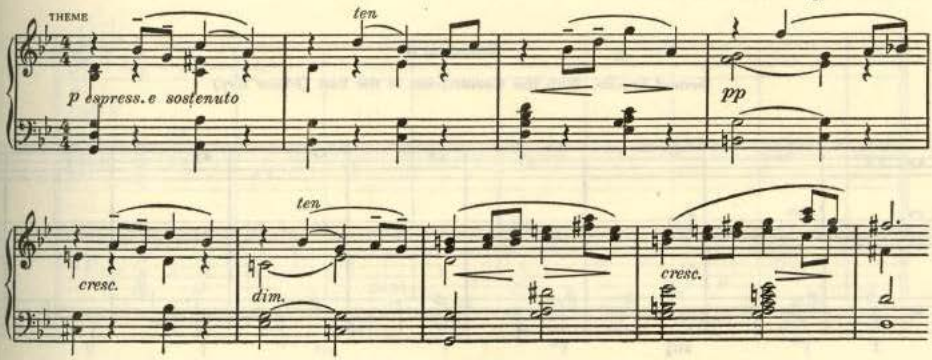
Illustration 4 gives part of the theme, which is seven-
teen measures in length, including the final chord.

Elgar has varied this theme to suggest such qualities
as seriousness, light-heartedness, amused self-satisfac-
tion, charm, sternness, austerity, playfulness, boldness,
timidity, naïveté, elusiveness, ardor, etc.; and these are
the characteristics evidently associated in his mind with
the various persons indicated.

Illustration 4

Theme Used in a Large Variation Form

EDWARD ELGAR: Enigma Variations



COUNTERPOINT

Three-Part

(This subject is continued from Lesson 135, and is resumed in Lesson 137)

SECOND SPECIES *(Continued from Lesson 135)*

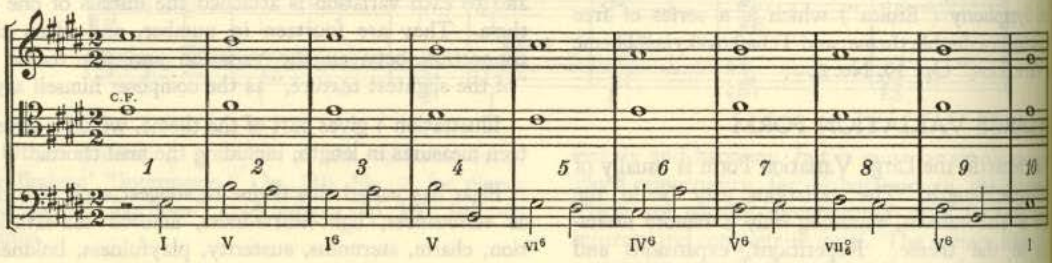
THE COUNTERPOINT IN THE BASS

Here, as in two-part counterpoint, one must avoid using the fifth of the chord in the bass as a harmonic tone, thus forming, or implying, a six-four chord. The only available harmonic intervals for the bass are the root and the third of the chord. Passing or alternating tones may be used when opportunity offers.

The first illustration given is in a major key, with the C.F. in the middle voice. (See Illustration 5.)

Illustration 5

Second Species, With the Counterpoint in the Bass (Major Key)

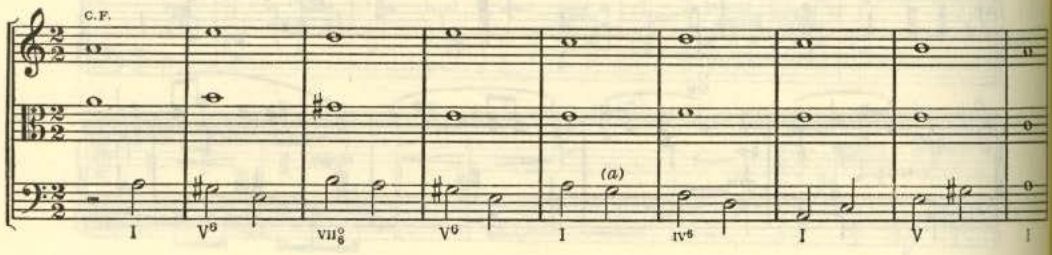


Passing tones are used on the second halves of measures 2, 3, 5, 7 and 8, and promote a smooth contrapuntal flow. The soprano ends on the third of the chord, which is always permissible.

The following example has the counterpoint in the bass, in a minor key. The minor seventh, G, from the melodic minor descending scale, is utilized as a passing tone at (*a*). (See Illustration 6.)

Illustration 6

Second Species, With the Counterpoint in the Bass (Minor Key)



Marks Obtained

Test on Lesson 136

APPRECIATION OF MUSIC

1. In what respect does the passacaglia differ from the chaconne?

8 .... *Ans. The passacaglia is slightly slower than the chaconne and usually begins on the third beat of the measure.*

2. Which is called the first of the variation forms?

8 .... *Ans. The chaconne.*

3. Name some characteristics of the chaconne.

8 .... *Ans. Triple measure, a theme of eight measures in length, a ground bass.*

4. In what salient features does the small variation form differ from the chaconne?

8 .... *Ans. Its theme is longer, and it has not a ground bass.*

5. Describe the large variation form.

8 .... *Ans. It has a longer theme, and has elaborate variations, with "unrestricted exercise of the imagination."*

COUNTERPOINT

6. What rule in two-part counterpoint concerning the fifth in the bass applies also in three-part counterpoint?

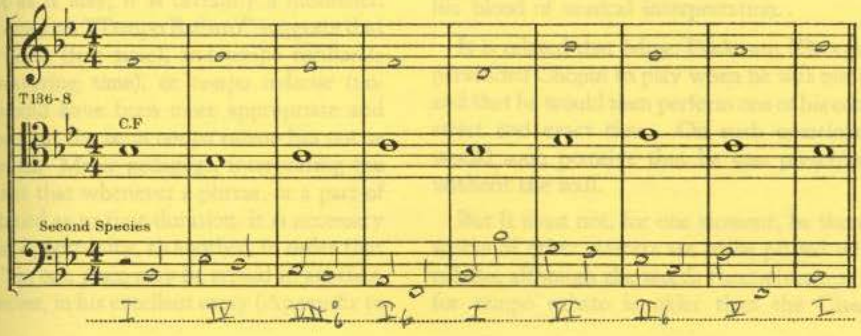
10 .... *Ans. Avoid using the fifth of the chord in the bass as a harmonic tone.*

7. What tones, in addition to the root and the third of the chord, may be used in the bass when opportunity offers?

10 .... *Ans. Passing tones and alternating tones.*

8. Write counterpoint, in three parts, to the following major canto fermo in the tenor. Write first species in the soprano, and second species in the bass. Mark the chords.

20 .... *Ans.*

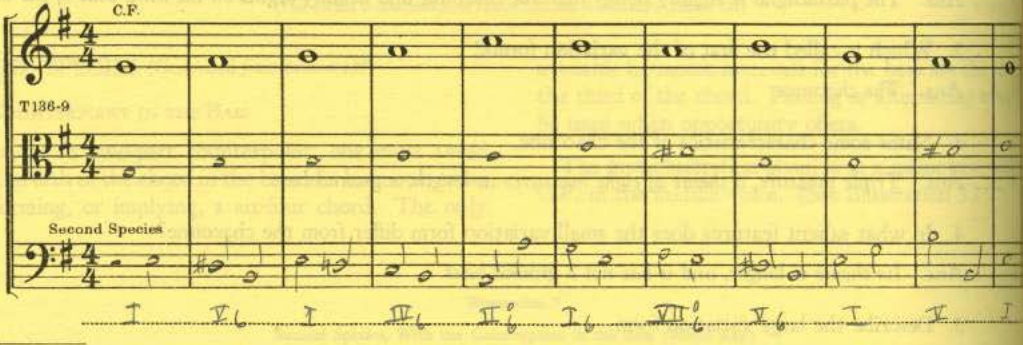


Marks Possible | Marks Obtained

COUNTERPOINT—*Continued*

9. Write counterpoint, in three parts, to the following minor canto fermo in the soprano. Write species in the alto, and second species in the bass. Mark the chords.

20 ____ *Ans.*



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PIANO

LESSON 137

GRADE—GRADUATE A

bjects of this Lesson: INTERPRETATION - COUNTERPOINT

INTERPRETATION

Tempo Rubato

t was intimated in the early instruction on the subject f INTERPRETATION that while it is most necessary to quire the ability to play in flawlessly strict time, a se of rhythm involves a deeper consciousness of the ing of the music. (See Lessons 15 and 17, INTERPRE-TION.) There is something which transcends strict tronomic precision, and no music is ever really expres-e of emotion until the movement of sound-masses is e and untrammeled. We thus come to consider the ture of Tempo Rubato—a term which has led to nsiderable misapprehension, misinterpretation and con-versy.

The term *tempo rubato* (literally, robbed or stolen me) is, by some writers, said to have been coined by hopin. Be that as it may, it is certainly a misnomer. rnberg in his essay on "Tempo Rubato" suggests that e term *tempo libero* (free time), and *tempo vacillando* cillating or wavering time), or *tempo indecise* (un-cided time), would have been more appropriate and tter understood; but the term *tempo rubato* has not as en superseded. Many pedagogs, interpreting the m literally, insist that whenever a phrase, or a part of hrase, is shortened as to time duration, it is necessary add, at the first opportunity, to another, in order that e time "stolen" in one place may be repaid in another. lkiewski, however, in his excellent essay (Appendix to Henry T. Finck's "Success in Music and How It Is Won"), while duly acknowledging the high moral motive of this theory, confesses that his ethics "do not reach such a high level."

The essence of tempo rubato, then, consists of a certain disregard of the indicated time value of the text, for the sake of higher demands of musical expression.

Since the melodic element in music is largely expressive of the emotional intent of the composer, it follows that wherever lyricism is required, tempo rubato is most appropriate. A Chopin nocturne played without tempo rubato would be deprived of a most essential feature—its innate elasticity. In works of this master, and modern composers generally, tempo rubato represents the very life blood of musical interpretation.

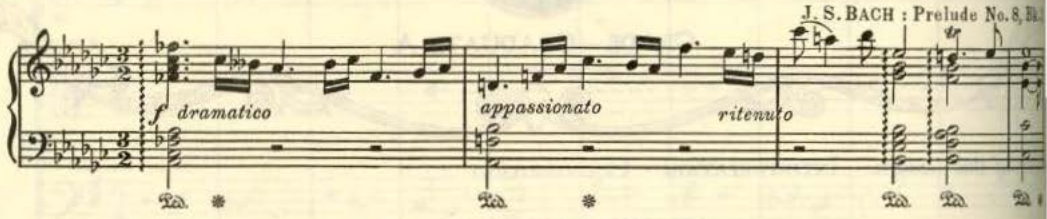
It is related that Mme. Dudevant (George Sand) often persuaded Chopin to play when he was not in the mood, and that he would then perform one of his compositions in strict and exact time. On such occasions the guests would soon perceive that he was presenting the body without the soul.

But it must not, for one moment, be thought that the works of other masters are to be played without tempo rubato, although the words themselves may not be used; for tempo rubato is older than the Classical School.

Girolomo Frescobaldi (1583-1644) is said to have made frequent use of it. In some of Bach's works, the traditional renderings very decidedly indicate it, as may be seen, example, in Illustration 1.

Illustration 1

Tempo Rubato From Bach



Simply and briefly, tempo rubato implies a free and natural movement of sound units, inspired by instinctive emotional impulses.

In Haydn and Mozart various expressions, as *quasi cadenza* and *ad libitum*, are encountered—all pointing, most conclusively, to the employment of tempo rubato. (See Illustration 2.)

Such works as the first movements of Beethoven's Sonatas, Op. 31, No. 2 (D minor), Op. 57 (the Appassionata), and Op. 111, and the slow movements of Op. 106 and of the Concertos, are unthinkable without a copious but judicious use of rubato. Illustration 3 is a pa from the Sonata, Op. 110.

Illustration 2

"Ad libitum" Demanding Tempo Rubato

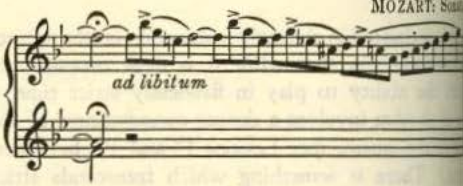
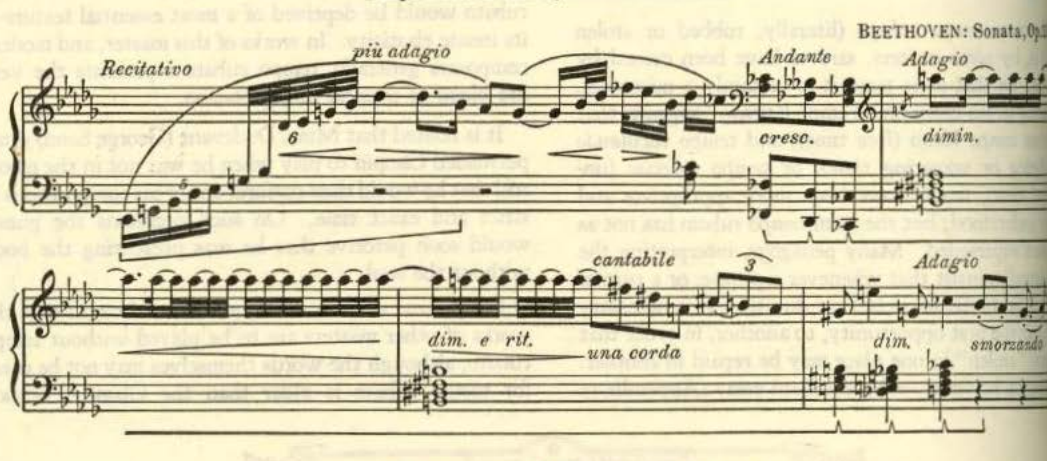


Illustration 3

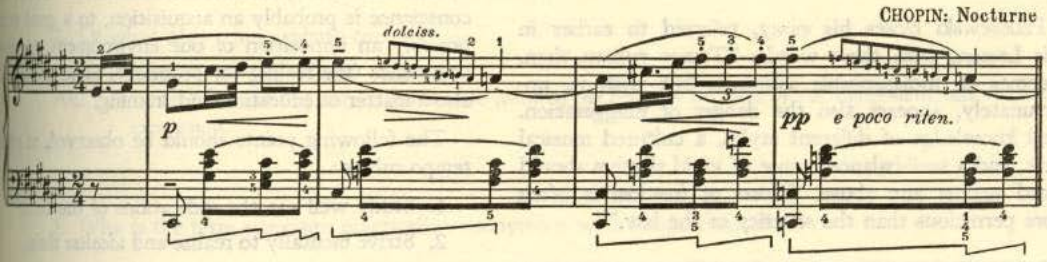
Tempo Rubato as Used by Beethoven in a Sonata



Chopin's Waltzes, and still more, his Mazurkas—in fact, all of his compositions—depend upon rubato as an essential part of their being. The following excerpt from his Nocturne in F♯ is typical of Chopin's style, in which constant deviations from strict tempo are necessary to give a legitimate musical (tempo rubato) presentation.

Illustration 4

Tempo Rubato from Chopin, Indicated by Expression Marks



Strict adherence, then, to indicated note values and metric accents alone, produces rhythmic rigidity and mechanical execution; and these are antagonistic to true emotional expressiveness.

Playing with mathematical exactness may be likened to the mechanical ticking of a clock. Tempo rubato, on the other hand, may be likened to the pulse-beat of a healthy individual who is sensitive, imaginative, and susceptible to emotional stress. The heart does not beat with clock-like regularity, for regularity and emotion are mutually exclusive concepts. The more regular the heart-beat, the less emotional the individual. Yet the heart does not beat *rhythmically*, none the less; and when the emotional nature is subject to considerable exaltation or depression, the rise and fall of the emotions produce a rhythmic motion evidenced by the pulse. This it is the office of tempo rubato to reproduce, when the nature of the music demands it.

The term *espressivo* is practically synonymous with tempo rubato, for no music can be truly expressive without freedom of movement. In this connection, it may be well to bear in mind that there is a vast difference between freedom of movement and what may be termed license of movement." While there are no positive rules concerning freedom of movement, still it is obvious that it implies rational, logical deviations; hence, any singularities, or extreme distortions, cannot possibly be interpreted as expressing the idea of rubato.

There are, of course, other more definite indications in every musical text, which directly affect the indicated time values, and which are safe guides in the production of rubato. Such terms as *ritardando* and *accelerando* imply lengthening or shortening of textual note values. They are departures from strict metrics and, hence, are elements of tempo rubato.

While, as already stated, tempo rubato is applicable to all types and schools of musical composition, it is evident that music in which the lyric element predominates requires a greater use of tempo rubato than that in which the rhythmic element is exploited.

Most compositions of romantic tendency (covering the period of Schumann, Schubert, Chopin, and including most modern compositions) call for decidedly colorful treatment.

As the use of tempo rubato is bound up with dynamics, a sensitively-graduated, sympathetic touch is indispensable for it.

Answering a student's query: "In playing rubato, do you follow a preconceived notion or the impulse of the moment?" Josef Hofmann, in his interesting book entitled *Piano Playing, With Piano Questions Answered*, says: "Perfect expression is possible only under perfect freedom. Hence, perfect rubato must be the result of momentary impulse. It is, however, only a few very eminent players who have such a command over this

means of expression as to feel safe in trusting their momentary impulses altogether. The average player will do well to consider the shifting of time values and to prepare their execution, to a certain degree. This should not, however, be carried too far, as it would impair naturalness of expression and tend to a stereotyped mannerism."

Paderewski closes his essay, referred to earlier in this Lesson, with these words: "Tempo rubato, then, becomes an indispensable assistant; but with it, unfortunately, appears also the danger of exaggeration. Real knowledge of different styles, a cultured musical taste, and a well-balanced sense of vivid rhythm should guard against any abuse. Excess of freedom is often more pernicious than the severity of the law."

CONCLUDING REMARKS ON TEMPO RUBATO

While the essence and fundamental nature of rubato may be readily analyzed and discussed, there can be no set rule as to the exact required amount of fluctuation, vacillation, retardation, or acceleration of the movement, for these are all matters of individual perception, intuition and taste. There are not, and cannot be, any set r for the expression of taste. Like style, taste is individual himself, and everything that pertains t personality and identity. The whole matter ma summed up under the admonition applied to ge conduct, "Let your conscience be your guide," in this case it is your artistic conscience. Now, conscience is probably an acquisition, to a great ex possibly an imposition of our environment, so ar conscience (the feeling for propriety, taste and styl also a matter of education and training.

The following points should be observed, in pla tempo rubato:

1. Study well ALL the indications of the text.
2. Strive mentally to realize and *idealize* them.
3. Listen attentively to the playing of great i preters and emulate their example.
4. Since everything in a composition cannot be cisely indicated in symbols, strive to grasp *spirit of the music*, and your rubato will becom free and unfettered expression.

COUNTERPOINT

Three-Part

(This subject is continued from Lesson 136, and is resumed in Lesson 138)

THIRD SPECIES

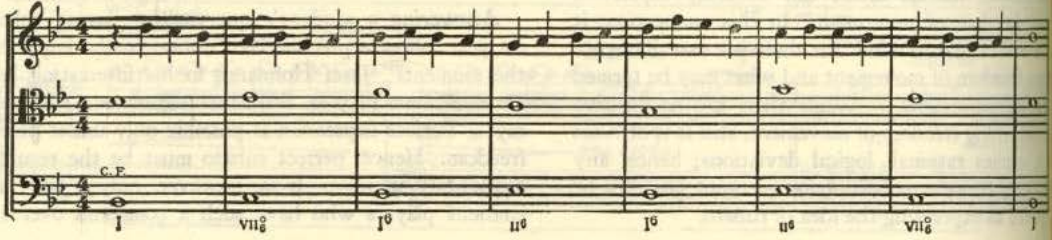
THE COUNTERPOINT IN AN UPPER VOICE (MAJOR KEY)

The first example of the Third Species in three parts, has the C.F. in the bass, and the counterpoint in the soprano. (See Illustration 5.)

The movement of the counterpoint is here al entirely conjunct, or stepwise, and, hence, it is hi melodic. Changing tones are used in the second seventh measures.

Illustration 5

Third Species, With the Counterpoint in the Soprano (Major Key)



Test on Lesson 137

INTERPRETATION

1. What is the literal meaning of tempo rubato?

.... *Ans. Robbed or stolen time.*

2. Of what does tempo rubato consist?

.... *Ans. A certain disregard of the indicated time value of the text, for the sake of the higher demands of musical expression.*

3. Why is the term *espressivo* practically synonymous with tempo rubato?

.... *Ans. Because no music can be truly expressive without freedom of movement.*

4. What is to be avoided in playing tempo rubato?

.... *Ans. Exaggeration.*

5. Why can there be no set rule as to the exact required amount of fluctuation, vacillation, retardation, or acceleration of the movement?

.... *Ans. Because these are all matters of individual perception, intuition and taste.*

6. Since everything in a composition cannot be precisely indicated, what must the player strive to grasp?

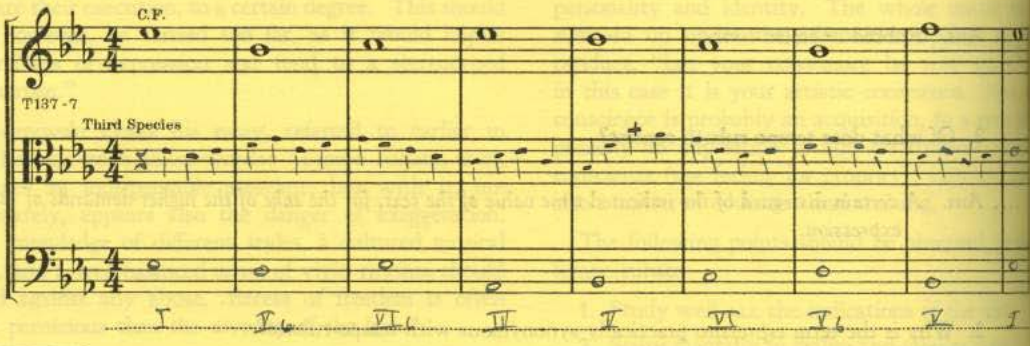
.... *Ans. The spirit of the music.*

Marks Possible | Marks Obtained

COUNTERPOINT

7. Write counterpoint to the following major canto fermo, with third species in the alto and first spe
the bass. Mark the chords.

30 ____ *Ans.*



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PIANO

LESSON 138

GRADE—GRADUATE A

bjects of this Lesson: APPRECIATION OF MUSIC · COUNTERPOINT

APPRECIATION OF MUSIC

Classical and Romantic Music

Let us now take a brief survey of the general develop- nt and vital characteristics of Classical and Romantic sic, from the standpoint of the listener. Some of the ts stated have already been touched upon in the ORY section of earlier Grades.

LASSICAL MUSIC

Classical Music is a term very vaguely used and quite quently misunderstood. There are many people who for music only as it appears in the guise of an attrac- rhythm or pleasant tune accompanied by simple mony. To these people, "classical music" stands for that is dry, empty and meaningless. It is but fair to that such an attitude towards classical music is to a lack of knowledge, and is held only by those who failed to realize that there are many beauties in sic beyond mere catchiness of tune, or rhythmical nousness.

It is undoubtedly the aim of art to express and arouse lings. Painters put on the canvas scenes which have used a definite emotion in themselves, and to which y wish others to respond. The poet or novelist uses rds suggesting ideas. The musician reaches the feel- gs through the medium of tone.

As a foundation for his pictures, the painter must see t his drawing is correct, the perspective and balance true, and that there is unity. The writer must be sure that the words which he employs to convey ideas are correctly and artistically arranged into phrases, sentences and paragraphs.

The musician, in like manner, must be careful of his selection of musical sounds. He must exercise judgment in the formation of these sounds into melodies; he must exercise skill in combining his ideas into phrases and periods. All this arrangement, balance and proportion in the arts of the painter, poet, novelist and musician, we call Form.

Form is the architecture of music. Schlegel, the great German philosopher, has said, "Architecture is frozen music."

For many years, workers in the realm of musical expression sought to establish some basis of form, which should provide a worthy medium for the conveyance of emotion. At first the emotional content was forced into the background; later, it outgrew the restricted form, and the structure seemed to lose in proportion and balance. Then it became necessary to expand and loosen the form to accommodate the enlarged emotional content.

Classical Music may be defined as music in which beauty of form is the outstanding characteristic, emo- tional content being of secondary importance. Do not, however, for one moment conclude that there is little or

no feeling in a composition which is classic in form. There is undoubtedly emotion, but it is the kind which encircles and surrounds the unity, symmetry, fine balance and logical arrangement of the musical ideas contained therein; it is a lofty and satisfying emotion, partly derived from the beauty of the form itself. We might refer to it as an esthetic and intellectual emotion.

This concentration of thought and labor upon the manner in which music should be fabricated naturally resulted in a product whose architecture—or form—assumed chief importance, and in which emotion was far from spontaneous. Certain fixed rules were gradually established, and models and formulae, so to speak, were laid down, according to which the classical composer should fashion his music. Or, to use another figure of speech, the classical composer poured all his musical ideas into molds which had been fixed upon as complete and satisfying to the intellect. Beauty of form, then, and simplicity of emotional content, were the sum and substance of the classicist's creed.

From all this, it will be gathered that a knowledge and thorough appreciation of the beauties of form are quite essential to the real enjoyment of what we call classical music.

There is another sense in which we use the word classical, and which has considerable importance. Compositions that have held their place in the admiration of the public for a long period of time, and which have come to be accepted as established works of art, are often called "classics." This term, with the same meaning, prevails in the realm of literature. But in music, we more often use the word classical to apply especially to works in certain forms which were adopted and freely used by the great masters of the seventeenth and eighteenth centuries.

Classical Music (see Lessons 73, 77 and 78, HISTORY) includes all music of the old polyphonic school, which reached its culmination in the music of Bach, and in the sonatas of Haydn, Mozart, and their contemporaries. Beethoven used classic forms freely. Indeed, the sonata form was "the transparent veil through which Beethoven seems to have looked at all music." Yet, in his later years, he altered and expanded existing forms to accommodate the necessities of his emotional expression. Strongly influenced by the trend of the times in which he lived and worked—the struggles for literary, politica religious freedom—he found the strict conventiona of pure classic form inadequate. He ushered in g freedom of musical utterance. His emotions wer complex, too disquieting, too disturbing, to find a outlet in the formal, somewhat austere, impersona lofty style, fixed by the older classical masters.

This new era, inaugurated by Beethoven, was kn as the Romantic Period. (See Lesson 81, HISTORY.

ROMANTIC MUSIC

Romantic Music may be defined as music w seeks, first and foremost, to express vivid and co emotional experiences in forms that are more elastic less formal than those adopted by the classical compo

In a degree, Romantic Music might be said to b exact opposite of Classical Music. In classical m form is of primary importance, and emotion secon while in romantic music, emotion is first in importa and form secondary.

Romantic music found its origin in the poli literary and individual struggles for independence freedom which marked the eighteenth century, an the literature which grew out of these struggles. Fr was seeking to find political liberty through revolu German poets and writers were striving to liberate man literary art from the shackles of conventionality from the stiff formalities of classicism. Freedo utterance was in the air, and the young writers of period were not slow to take advantage of the spir the times. They sought subjects in medieval roma legends and superstitions; they delved into the fant and supernatural; they portrayed vivid emotions, vio passions, tense situations, and weirdly fantastic im Desire and longing took the place of placid satisfac vagueness and mystic suggestion displaced clearnes definiteness; powerful and sharply defined emotions planted simple, vague moods. Those young lit romanticists laid all possible stress and emphasis up vivid presentation of natural and vigorous feelings, attached little importance to established, conventi canons of art.

Soon the term, romantic, was introduced into domain of music, also. Composers found inspiratio

...dieval legends and romances, and in the contemplation ...f the ever-varying moods of nature.

Dwelling thus in the realms of imagination, the ...mantic composers found themselves breaking down ...me of the hard-and-fast rules of the old classical com...sers. They remolded the old forms into more elastic ...ticles of expression. Severe outlines gave way to indis...tinctness. Formal rules succumbed to greater latitude. ...agination and emotion were given freer rein, and form ...came the servant instead of the master.

The Romantic Period in music really began with ...ethoven, although he stands also as the shining light ...f the Second Classical Period. (See Lesson 78, ...tory.) Beethoven was strongly influenced by the ...ellectual and political movements of the time. While ...pendent, to some extent, as were all the composers of ...s day, upon the support and interest of royal patrons, ...e rebelled against it, and refused to bow with servility ...royal exactions. Napoleon, as a liberator of France, ...cinated and inspired him; Napoleon, proclaimed Em...ror, disgusted and enraged him.

While Beethoven outwardly conformed to the clas...al school, using the sonata form as his principal form ...expression, he endowed it with great freedom of emo...nal content. He voices, in his immortal compositions, ...uggle, conquest, unrest, yearning for better things, ...d dissatisfaction with imperfections, prevailing wrongs ...d injustice. His message is nobler, deeper and in...itely greater because he expanded musical utterances ...to a more human expression; his aspirations were high, ...s sympathies intense. The keynote of his character ...as "religious passion and elevation." In his character ...d ideals, he became a model for the succeeding genera...ons of composers; urging them, by his own example, to ...bstitute for simple pleasures and quiet beauty as the ...jectives of art, a reaching out and striving for better ...ings—resistance, struggle, victory.

Beethoven and his famous contemporaries, Weber ...d Schubert, prepared the way for such men as Schu...ann, Chopin, Mendelssohn and Liszt, the prominent ...presentatives of the Romantic Period.

The tendency to make music enter into the inner and ...er life of man, took a strong hold upon the minds ...f the early Romanticists, such as Schubert, Schumann, ...pohr, Weber and Mendelssohn. They found their motives and inspirations, not in classical forms, but in real life. They made more plastic the laws of classicism and invaded the realms of poetry and painting for sources of further inspiration.

It will be interesting to inspect more closely the musical language of the Romanticists. A single major chord, for instance, may suggest repose and calm; the major mode may suggest cheerfulness; the minor mode, melancholy, pensiveness or grief. An increase in tone and speed suggests haste, agitation, exhilaration, aspiration; a decrease in speed and tone, depression, calm, inaction.

Rhythmical accents add character and decisiveness to a composition; their absence suggests indecision and vagueness. A certain use of dissonance suggests struggle and discord; a certain use of consonance suggests repose and calm.

So we might go on multiplying examples of the details and inherent possibilities of the language of music, which readily expresses gloom, cheer, sorrow, exaltation, progress, change, or contrast.

The stimulus for the Romantic composer is invariably something concrete—a poem, a picture or a story. Schubert's imagination was tremendously stimulated by the reading of a poem. The world is familiar with the rapidity with which he poured out his great number of songs. Schumann said of him, "Schubert could set a placard to music."

Mendelssohn wrote in the orthodox classical forms, to be sure, but his music is romantic in quality. His fancy was constantly stimulated by outside influences. For example, the visit to the Hebrides resulted in the beautiful *Hebrides*, or *Fingal's Cave*, overture, familiar to all concert-goers. His sojourn in Scotland suggested to his romantic mind the material for the *Scotch Symphony*, in which he tried to portray the picturesqueness, ruggedness and loneliness of the Scottish coast.

A pretty story is quoted in Grove's "Dictionary of Music and Musicians," illustrating the fine poetic fancy which so often found expression in Mendelssohn's music. While on a visit to the home of a friend, near Holywell, England, he observed with pleasure a pretty creeping plant covered with little trumpet-like flowers. He sat down to the piano, and played the music which

he said the fairies might play on those tiny trumpets. When he wrote out the piece, naming it *Capriccio in E minor*, he drew a little branch of the trumpet-flower along the margin of the manuscript. An *Andante and Allegro* were suggested to his lively fancy by the sight of a bunch of carnations and roses, and he remarked that the delicate arpeggio passages in this composition were a reminder of the sweet scent of the flowers.

Beethoven, in his *Pastoral Symphony*, which is written in classic sonata form, attempts to reproduce in the minds of the listeners the same cheerful emotions he himself experienced in contemplating the beauties and moods of nature. According to his own statement, Beethoven always had a picture in his mind when composing. He was, at heart, a Romanticist, while adhering, in a general way, to the structure of the classic idea.

Spohr and Weber early yielded to the fascination of literary romanticism. Medieval legends, supernatural beings, the charms of nature, invaded their minds and took complete possession of their imaginations.

Schumann expressed in his music journal his ide the subject of Romanticism. He maintained i literary writings, and proved in all his composit that music should have no laws except those of re and beauty. The romantic literature of Hoffman Jean Paul Richter, exerted a profound influence o his sensitive and sentimentally inclined mind.

Chopin's early training along solid, substantial li combined with an innate refinement, safeguarded h from an abuse of that liberty of expression which was intent upon enjoying. Liszt said of Chopin t he "refused to be bound by deference to rules wh fettered the play of his imagination, simply bec they had been accepted as classical." In this one tence, we have, concisely, the creed of the Romanti

To sum up the work of the masters of the Roma School, we may say that they rescued music from ing into a dry and formal science; they made the l freer and more elastic; they developed the tone-c possibilities of the various orchestral instruments, added much to Music's emotional language.

COUNTERPOINT

Three-Part

(This subject is continued from Lesson 137, and is resumed in Lesson 139)

THIRD SPECIES (*Continued from Lesson 137*)

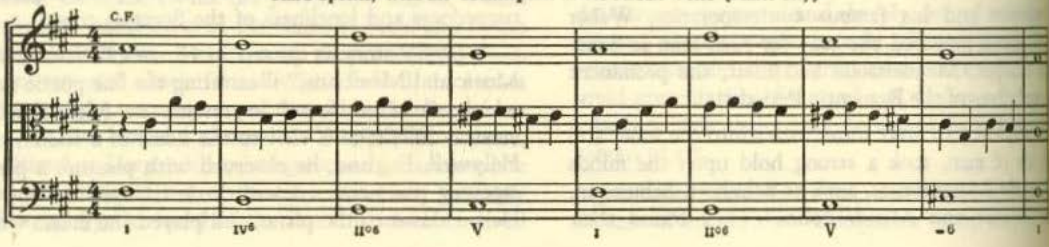
THE COUNTERPOINT IN AN UPPER VOICE (MINOR KEY)

A minor C.F. is now placed in the uppermost voice and the counterpoint in the middle voice. (See Illustration 1.)

The example requires no further explanation than to call attention to the cadence. The low G♯ was chosen in preference to the upper G♯, in order to the melodic monotony which would have resulted the upper note been used, since the same note ap on the corresponding beat in the previous measure also avoids a unison with the C.F., which, while forbidden on the unaccented beat, is better avoide

Illustration 1

Third Species, With the Counterpoint in the Middle Voice (Minor Key)



Test on Lesson 138

APPRECIATION OF MUSIC

1. How may classical music be defined?

Ans. As music in which form is the outstanding characteristic, and emotional content secondary.

2. What knowledge is essential to the enjoyment of what we call classical music?

Ans. The knowledge of constructive form.

3. How may romantic music be defined?

Ans. As music which seeks to express emotional experiences in a more elastic and less formal manner than that typical of the classical composers.

4. With what composer did the romantic period in music really begin?

Ans. Beethoven.

5. In what way did Beethoven's treatment of the sonata form differ from that of his predecessors?

Ans. He endowed it with greater freedom of emotional content.

6. Name four prominent representatives of the romantic period, the way for whom was prepared by Beethoven, and his contemporaries, Weber and Schubert.

Ans. Schumann, Chopin, Mendelssohn and Liszt.

7. In what does the Romantic composer find his stimulus?

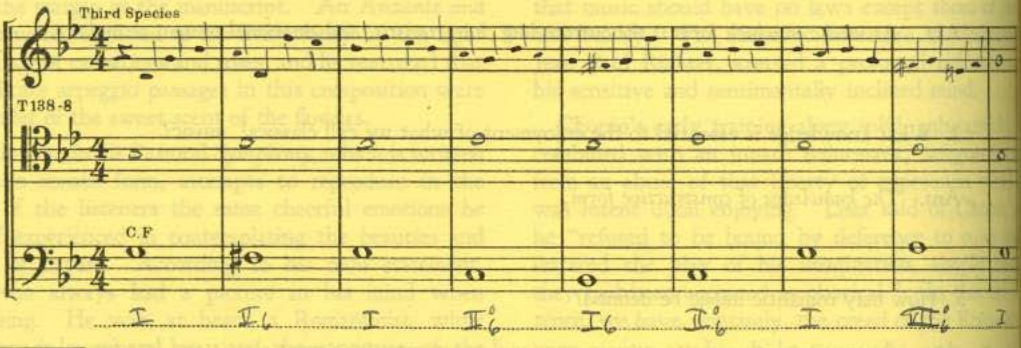
Ans. In something concrete—a poem, a picture, or a story.

Marks Possible | Marks Obtained

COUNTERPOINT

8. Write counterpoint to the following minor canto fermo, with third species in the soprano and species in the tenor. Mark the chords.

40 ____ *Ans.*



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Pupil's Address.....

Pupil's Registration No......

Teacher's Name.....

Sherwood Music School Courses

PIANO

LESSON 139

GRADE—GRADUATE A

bjects of this Lesson: TECHNIC - COUNTERPOINT

TECHNIC

Scale Fingerings

(This subject is continued from Lesson 73)

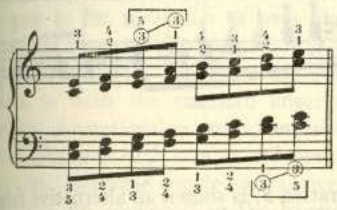
ALES IN DOUBLE THIRDS AND SIXTHS

In the playing of all double note scales, the outstand- difficulty is the production of a good general legato, spite of the fact that there are crossings with one and e same finger used twice in succession.

Illustration 1 contains two such crossings with stand- fingering, where it is evident that actual legato is possible, owing to the necessary use of the third finger consecutive thirds.

Illustration 1

Finger Repetition in Standard Fingering



IRDS

In addition to the standard fingering for scales in uble thirds just referred to, in which the pairs of gers $\frac{3}{1}$ and $\frac{4}{2}$ are used alternately, with $\frac{5}{3}$ added once in each octave, certain other pairs of fingers may be used to obtain a better legato.

For instance, a second fingering of great importance is that in which $\frac{5}{3}$ is followed once in each octave by $\frac{2}{1}$ (outwards). Its chief advantage is in making necessary but one crossing to the octave, instead of two, as in the older, standard fingering. In this second fingering, there is no crossing over $\frac{4}{2}$ (or $\frac{2}{4}$) outwards, but $\frac{5}{3}$ always follows $\frac{4}{2}$, and then $\frac{3}{1}$ or $\frac{2}{1}$ is crossed over $\frac{5}{3}$, according to circumstances.

The scales in Double Thirds in the Exercise Division of this Course are completely fingered by both methods.

Still other pairs of fingers are sometimes used, in order to obtain a better legato in a certain passage, or to suit the individual hand. For example, a fingering including such combinations as $\frac{3}{2}$, $\frac{5}{1}$, $\frac{4}{1}$ and $\frac{5}{2}$, is occasionally of value. (See Illustration 2.)

Illustration 2

An Exceptional Fingering

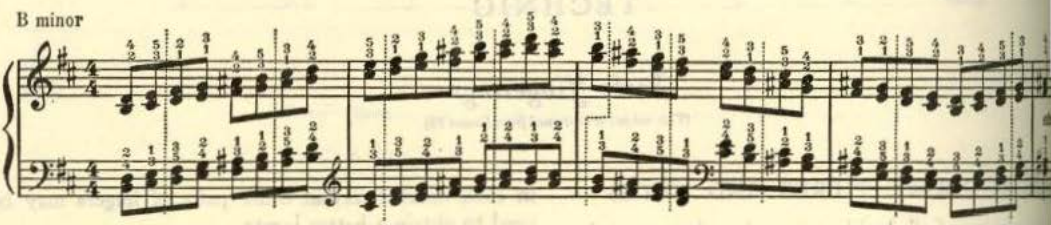
In working out special fingerings, the two principle ideas that the student must bear in mind are, first, to produce a good legato, and, second, to choose the most natural and the most suitable combination of fingering for the respective hands.

To have the crossing motion occur at the same time in both hands is advantageous, but it may necessitate using one fingering going up and another coming back. (See Illustration 3.) In descending, proceed until the point has been reached where a certain third is st again with the same fingering used going up; then sume that fingering for the balance of the scale, desc ing.

Illustration 3 presents an alternative fingering for scale of B minor. It has simultaneous crossings (on in one place), as shown by the light lines drawn ac both staves. It has also the changed fingering referre in descending.

Illustration 3

Alternative Fingering of Irregular Formation

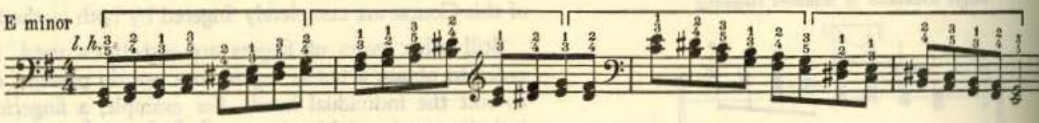


In some cases, changed fingering for consecutive octaves in the same direction appears to offer advantages.

In Illustration 4, the left hand scale of E minor has al four octaves (indicated by brackets) fingered differe

Illustration 4

Fingering in Second Octave Different From That in First

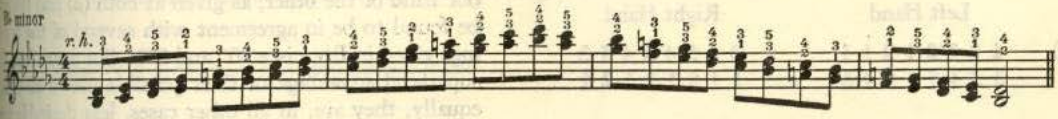


In Illustration 4, above, the crossing of $\frac{3}{5}$ twice in the first octave causes the next octave to begin with $\frac{2}{4}$. The second octave brings in $\frac{1}{2}$, a feature of the Second Fingering referred to. In descending, the standard fingering is used for the first octave, and the second fingering for the final one.

In Illustration 5, is shown an alternative fingerin B♭ minor, right hand. Here also, as in B minor, Illu tion 3, the fingering is changed in descending. exceptional procedure shows that a good ascen fingering may not be quite as good as another fo scending.

Illustration 5

Fingering Changed for Descending



A thorough understanding of the various possibilities fingering, in this way, develops a feeling of freedom handling any kind of passage, and also gives the yer resourcefulness, so that he is never at a loss as to w to proceed.

When playing a scale passage in thirds with both nds, it is best not to combine two different systems of gering; that is, either the standard fingering or the rnative fingering should be adopted for both hands; a third fingering evolved according to the suggestions ntained in this Lesson.

In the study and practice of any and all fingerings, of atsoever nature, it should be kept in mind that while ost any of them may be adequate for slow or moderate mpo, one may be better adapted to speed, and another legato.

In fast tempo, there is neither the time nor the energy spare for any unnecessary difficulties of finger action. nce, a fingering that is excellent for perfect legato y have to be abandoned in favor of another that is tter for speed.

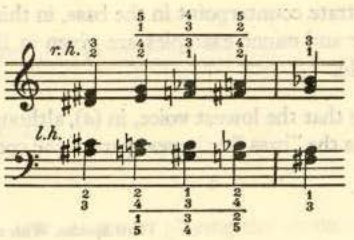
matic Thirds

In the chromatic scale, also, the need for better legato s given rise to the invention of new fingerings by nent virtuosi, from time to time. A standard finger- is that in which $\frac{3}{1}$, $\frac{4}{2}$ and $\frac{5}{3}$ are the only pairs of gers used, as with the standard fingerings of the tonic scales. An optional or second fingering, utilizing gers $\frac{3}{1}$ (or $\frac{3}{2}$) once in each octave, reduces the number crossings, and has some decided advantages. Both of se fingerings are employed in the Exercises of this urse.

In slow or moderate tempo, a third fingering may be ployed, as shown in Illustration 6. The second fingering ferred to above is shown by the figures next to the notes; and outside of these, again, is given a third fingering, available for this particular passage in the chromatic scale in minor thirds. The introduction of $\frac{4}{3}$ (left hand, $\frac{3}{4}$) makes possible a perfect legato, because in no place does the same finger play consecutive keys. As just intimated, this fingering is not advantageous for speed, and is only recommended for use when extreme legato in this particular key succession is desired.

Illustration 6

Second and Third Fingerings



SIXTHS

The playing of scales in double sixths entails greater difficulty than in those of smaller intervals, because of the added tension of hands and fingers. In practicing such scales, it will be found useful to raise and lower the wrists while playing, as well as to straighten the fingers. This applies particularly to short-fingered players, although all players need to observe this admonition to some extent. At any rate, the larger the intervals, the more straightening-out of fingers is advisable; the smaller the intervals, the more curved the fingers should remain.

If it is desired to use a single fingering for all scales in sixths, one of the following is suggested. (See Illustration 7.)

Illustration 7

Fingerings Applicable to All Scales in Sixths

	Left Hand	Right Hand
(*a*)	1 2 1 2 1 2 1 1	3 4 5 4 5 4 5 3
	3 5 4 5 4 5 4 3	1 1 2 1 2 1 2 1
(*b*)	2 1 1 2 1 2 1 2	5 4 5 4 5 3 4 5
	5 4 3 5 4 5 4 5	2 1 2 1 2 1 1 2

The fingering at (*a*) is used for C major, both hand in Exercise 802 of this Course. And the fingering one hand or the other, as given at both (*a*) and (*b*), w be found to be in agreement with several of the fing ings given in Exercises 802 and 851. But apart from t superficial advantage of their possible use in all sca equally, they are, in all other cases, less desirable fo the individually adapted fingerings given in the Exerc in double sixths of this Course.

COUNTERPOINT

Three-Part

(This subject is continued from Lesson 138, and is resumed in Lesson 141)

THIRD SPECIES (*Continued from Lesson 138*)

THE COUNTERPOINT IN THE BASS

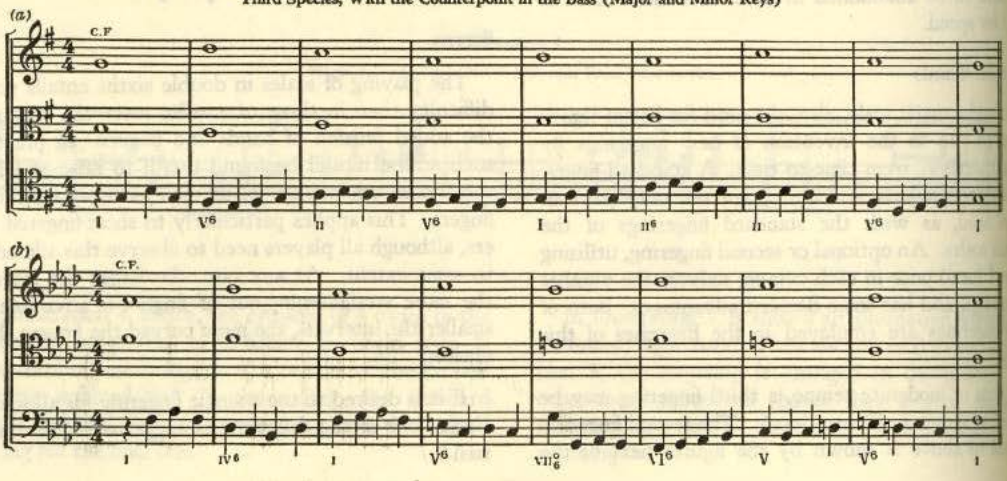
To illustrate counterpoint in the bass, in third species, both major and minor examples are given in Illustration 8 (*a*) and (*b*).

Observe that the lowest voice, in (*a*), although written for tenor, is the "bass," or lowest part of the combination; and that rules concerning the treatment of a bass a applicable here.

It will be found that the only important differe between writing a counterpoint in the bass and in writ it in any other part, is in the more limited use of t fifth of the chord, as fully explained in Lesson 1 COUNTERPOINT. In the third species counterpoints for ing the basses of (*a*) and (*b*) in Illustration 8, the fifth a chord does not occur at all.

Illustration 8

Third Species, With the Counterpoint in the Bass (Major and Minor Keys)



Test on Lesson 139

TECHNIC

1. What is the outstanding difficulty in the playing of all double note scales?

Ans. *The production of a good general legato.*

2. In the fingering of scales in double thirds, what advantage lies in following $\frac{3}{3}$ by $\frac{2}{1}$ once in each octave?

Ans. *It results in one crossing to the octave instead of two.*

3. In working out special fingerings, what two principal ideas must the student bear in mind?

Ans. (a) *A good legato.*

(b) *The most natural and suitable combination of fingering for the respective hands.*

4. What does a thorough understanding of the various possibilities of fingering develop?

Ans. *Freedom and resourcefulness in handling any kind of passage.*

5. What is the advantage of using fingers $\frac{2}{1}$ (or $\frac{1}{2}$) once in each octave, in playing the chromatic scale in double thirds?

Ans. *It reduces the number of crossings.*

6. Why is the playing of scales in double sixths more difficult than in those of smaller intervals?

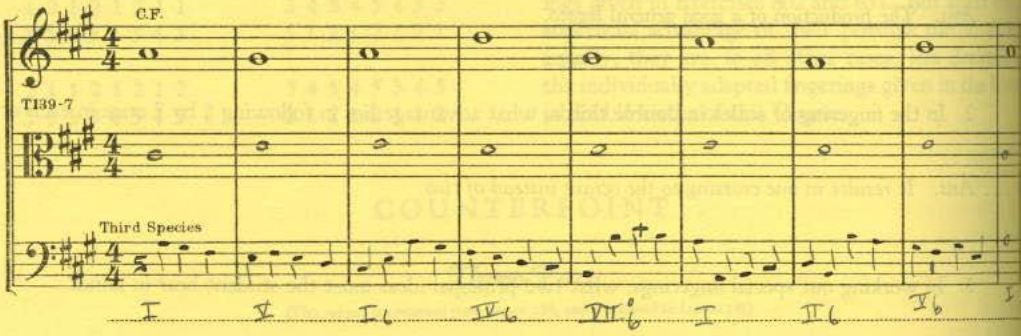
Ans. *Because of the added tension of hands and fingers.*

Marks Possible | Marks Obtained

COUNTERPOINT

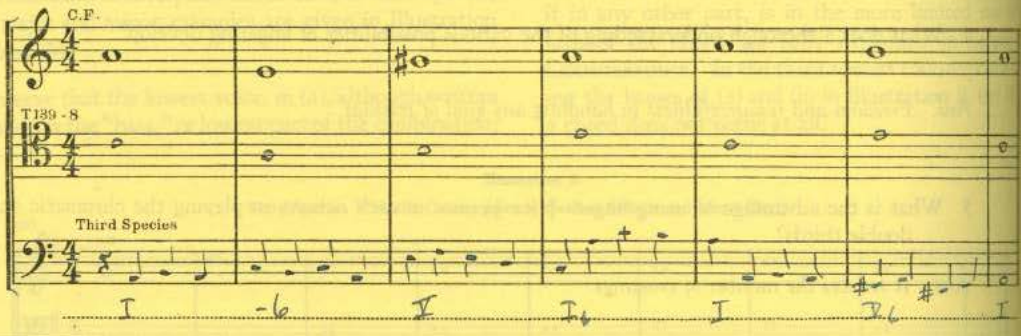
7. Write counterpoint to the following major canto fermo with first species in the alto, and third sp in the bass. Mark the chords.

20 .... *Ans.*



8. Write counterpoint to the following minor canto fermo with first species in the tenor and third spec the bass. Mark the chords.

20 .... *Ans.*



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Teacher's Name.....

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LESSON 140

GRADE—GRADUATE A

Grade Review

Two of the most important subjects in the entire Course have been taken up in this Grade, namely, *Counterpoint* and *Appreciation of Music;* and a careful review of these subjects will be advisable, as well as of the Lessons on *Technic* and *Interpretation.*

Technic, which began in Grade Preparatory A, reaches its completion with Lessons 135 and 139. The Exercise division of the Course puts to practical use the knowledge gained in the *Technic* Lessons, and conducts the student to higher stages of efficiency. The student must, therefore, correlate the theory of *Technic*, as given in the Lessons, with its application in the Exercises. For instance, Lesson 139 discusses the problems of Scales in Double Thirds and Sixths, with illustrations and exceptional fingerings. After the regular fingerings presented in Exercises 654, 701, 703, etc., have been thoroughly learned, the special and exceptional ones given in that Lesson may be practiced with advantage.

Interpretation has been further elaborated in this Grade, with special reference to the Damper Pedal. The more ordinary uses of this pedal, as explained and illustrated in Lesson 123, should be carefully reviewed, and applied where practicable, to all work at the piano. The other uses listed in Lesson 121, and discussed more fully in subsequent Lessons, require constant reference, in order to make them effective in the student's own interpretative work at the keyboard.

Counterpoint, one of the new subjects mentioned above, reaches the Third species in three parts. The general rules given in Lesson 121 should be often consulted; and it must not be forgotten that, in all of the *Counterpoint* Lessons, the illustrations given show how the rules are to be applied in working out exercises.

Appreciation of Music is unquestionably one of the most vital subjects in a musical education. The different styles and forms of composition are presented (in sample extracts), and explained, with the object of arousing increased appreciation, and imparting, at the same time, additional technical instruction. The *Appreciation* Lessons should be reviewed and studied further in connection with each composition the student plays, in so far as they are in any way applicable to that composition. For example, the rhythms illustrated in Lesson 126, may be found in many compositions; and when studying a new work, especially a sonata (for instance, Composition 660, or 710, or 760 of the Course), Lesson 134 will be a valuable aid in the recognition of its themes. The "Fundamental Principles," enumerated in Lesson 122, are applicable in general to all music, at all times, and so must be restudied again and again.

The teacher should direct each individual student to review any subjects in this Grade that may be especially necessary in his particular case. The Chart which follows will be found useful in conducting this Grade Review.

GRADE GRADUATE A

	121	122	123	124	125	126	127	128	12
Technic									
Interpretation	Damper Pedal (List of Normal and Special Uses)		Damper Pedal (Legato Effects)		Damper Pedal (Accentuation and Phrasing)		Damper Pedal (Crescendo in Arpeggios and Scales)		
Appreciation of Music		Fundemental Principles (Rhythm, Melody, Harmony, Accent and Dissonance, Themes, Unity, Contrast)		The Folk-Song: Its Tonality and Structure		Rhythmic Patterns (Correspondence to Meter, Characteristic Rhythms, March Waltz, Polonaise, Mazurka, Gavotte, Tarantella and Salterallo)		The Suite and the Rondo: Their Evolution	
Counterpoint	Introductory (Parts or Voices, Canto Fermo, Chords Available, Rules, The Five Species, Simple and Double Counterpoint)	Two-Part (First Species: Note Against Note)	Two-Part (First Species Continued)	Two-Part (Second Species: Two Notes Against One)	Two-Part (Second Species Continued)	Two-Part (Third Species: Four Notes Against One)	Two-Part (Third Species Continued)	Two-Part (Fourth Species: Syncopation)	

REFERENCE CHART

GIVING A SYNOPSIS OF THE SUBJECTS IN LESSONS 121 TO 139 INCLUSIVE

131	132	133	134	135	136	137	138	139
				Scale Playing (Relative Difficulty of Scales, Fluency, Practicing in Intervals, Dynamic Variation, Varying Sequence, Value of Practice)				Scale Fingerings (Scales in Double Thirds and Sixths)
Damper Pedal (Organ Point, Pedal Shake, Aeolian Effects)		Damper Pedal (Pedal Dips, Renewal of Pedal, Slow Depression and Release)				Tempo Rubato (Illustrations from Bach, Mozart, Beethoven and Chopin)		
	Polyphony (Canon, Fugue, Inversion, Diminution and Augmentation)		Recognition of Themes (Ground Bass or Basso Ostinato, Passacaglia)		Variation Forms (Chaconne, Small and Large Variation Forms)		Classical and Romantic Music	
Two-Part (Fifth Species Continued)	Three-Part (Use of the C Clef)	Three-Part (First Species)	Three-Part (Second Species)	Three-Part (Second Species Continued)	Three-Part (Second Species Continued)	Three-Part (Third Species)	Three-Part (Third Species Continued)	Three-Part (Third Species Continued)

Grade Test Accompanying Lesson 140

TECHNIC

1. (L. 135) Explain the value of slow practice in connection with scale playing.

Ans. *It enables the player to observe crossings, and to develop steadiness, control and evenness of touch.*

2. (L. 135) What method of practice is suggested after good progress has been made in the playing of scales in accented groups of notes?

Ans. *That of gradually reducing the accents until they are finally eliminated altogether.*

3. (L. 139) What is the outstanding difficulty in playing double note scales?

Ans. *The production of a good general legato.*

4. (L. 139) What two principal ideas must the student bear in mind when working out special fingerings?

Ans. 1. *To produce a good legato.*
2. *To choose the fingering best suited to the hand.*

INTERPRETATION

5. (L. 129) What is meant by harmonic pedaling?

Ans. *That in which only the constituent parts of a single chord at a time are sustained.*

6. (L. 131) Explain conditions under which the damper pedal may be used for organ point.

Ans. *When the changing chords above the organ point are in the higher registers of the piano.*

7. (L. 131) Explain pedal shake, and state a purpose for which it may be effectively employed.

Ans. *The pedal shake is the continuous quick raising and lowering of the damper pedal, useful in eliminating tonal confusion in scale-like passages.*

8. (L. 133) What objectionable result is likely to occur if the damper pedal is released and renewed too rapidly?

Ans. *The tones of a chord would not be sufficiently damped and would blur with the tones of the next chord.*

9. (L. 137) In what style of composition is tempo rubato particularly appropriate?

Ans. *That containing lyricism.*

Marks Possible | Marks Obtained

APPRECIATION OF MUSIC

10. (L. 122) How does music, in its principal function, resemble painting and sculpture?

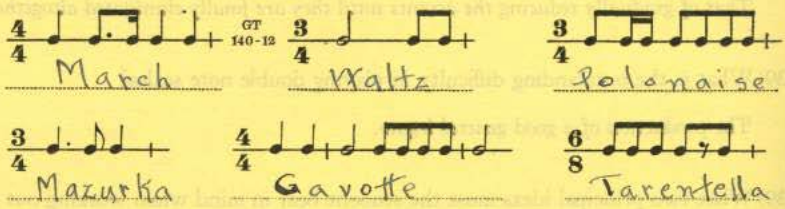
4 ____ *Ans.* *It expresses emotion in intelligently designed forms.*

11. (L. 124) In what class of compositions do we find the elements of poetry and melody in natural agreem

4 ____ *Ans.* *In the folk-song.*

12. (L. 126) Name the dance rhythms illustrated by the following typical patterns:

4 ____ *Ans.*



13. (L. 128) In what particular manner do the modern suites differ from those of earlier date?

4 ____ *Ans.* *They are tone pictures rather than a collection of dance tunes.*

14. (L. 134) How may the elements of the music language be compared with those of the written or spo language?

4 ____ *Ans.* *The single tone may correspond to a letter of the alphabet; the melodic figure to a word; a sente figures (or the phrase) to a small group of words; and several phrases (or the period) to a compl sentence.*

15. (L. 138) What term is commonly applied to that style of music in which the outstanding characteristi

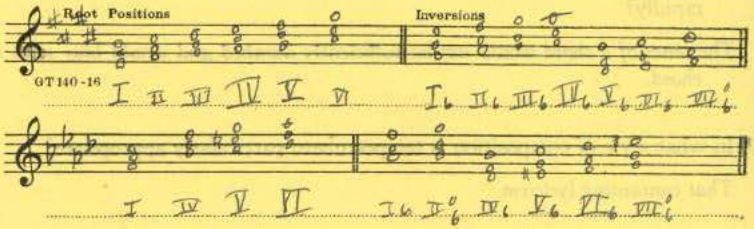
4 ____ (*a*) form? *Ans.* *Classical music.*

(*b*) emotional expression? *Ans.* *Romantic music.*

COUNTERPOINT

16. (L. 121) Write all of the triads and inversions available in strict counterpoint in the keys of E major a F minor. Add the proper signatures, and mark the chords.

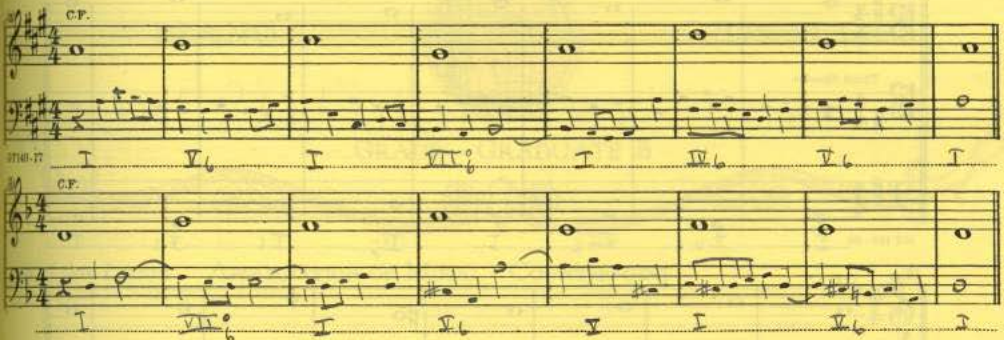
6 ____ *Ans.*



COUNTERPOINT—*Continued*

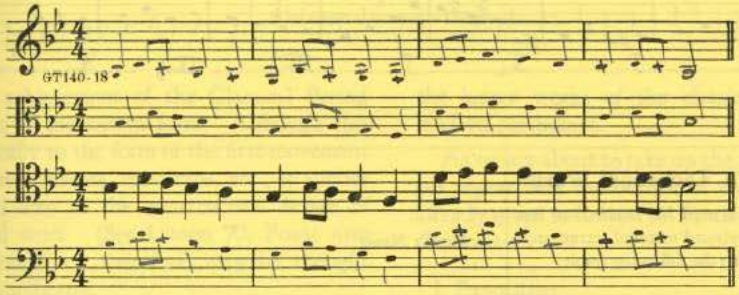
17. (L. 131) Write two-part counterpoint, fifth species, below the following major and minor canti fermi. Mark the chords.

Ans.



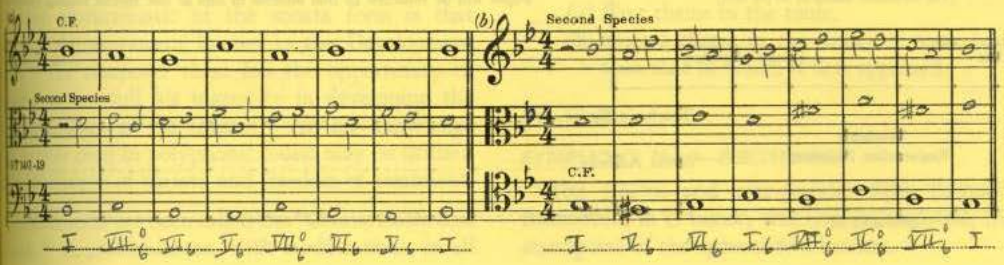
18. (L. 132) Write the following tenor melody in the treble, alto and bass staves, as indicated.

Ans.



19. (Ls. 134, 135) Write three-part counterpoint, second species (in alto and soprano as indicated), to the following major and minor canti fermi. Mark the chords.

Ans.

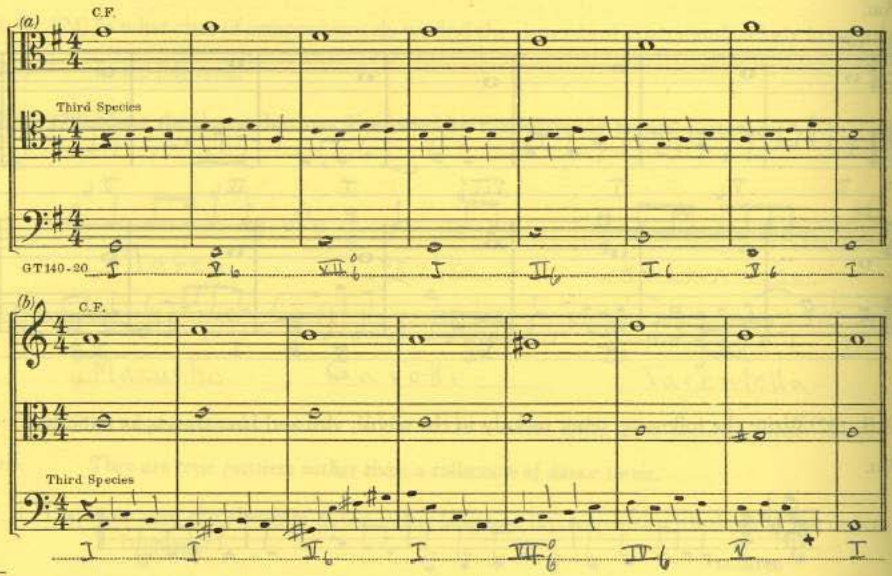


Marks Possible | Marks Obtained

COUNTERPOINT—*Continued*

20. (Ls. 138, 139) Write three-part counterpoint, third species (in tenor and bass as indicated), to the following major and minor canti fermi. Mark the chords.

10 ___



100 **Total.**

Report of Pupil's Technical Work

I hereby certify that this pupil has studied not less than 75 per cent of the keyboard material accompanying Grade Graduate A, with the following result:

Exercises, average grade_____

Studies (incl. Polyphony), average grade_____

Pieces (incl. Sonatas), average grade_____

General Average_____

____ per cent of the Pieces have been memorized.
(The minimum should be 50 per cent)

_____ _____
Date *Teacher's Signature*

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Registration No.*_____

TO THE TEACHER: Please fill in your name and address below. The Exam Paper will be returned to that address in one of our special mailing envelope

Teacher's Registration Number

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